

Bulletin of  
the Whitney  
Museum of  
American  
Art

1985-86







## **Whitney Museum of American Art**

945 Madison Avenue at 75th Street  
New York, New York 10021

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## **Bulletin of the Whitney Museum of American Art**

Fall 1986, vol. 8

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**Bulletin of the**

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**1985–86**

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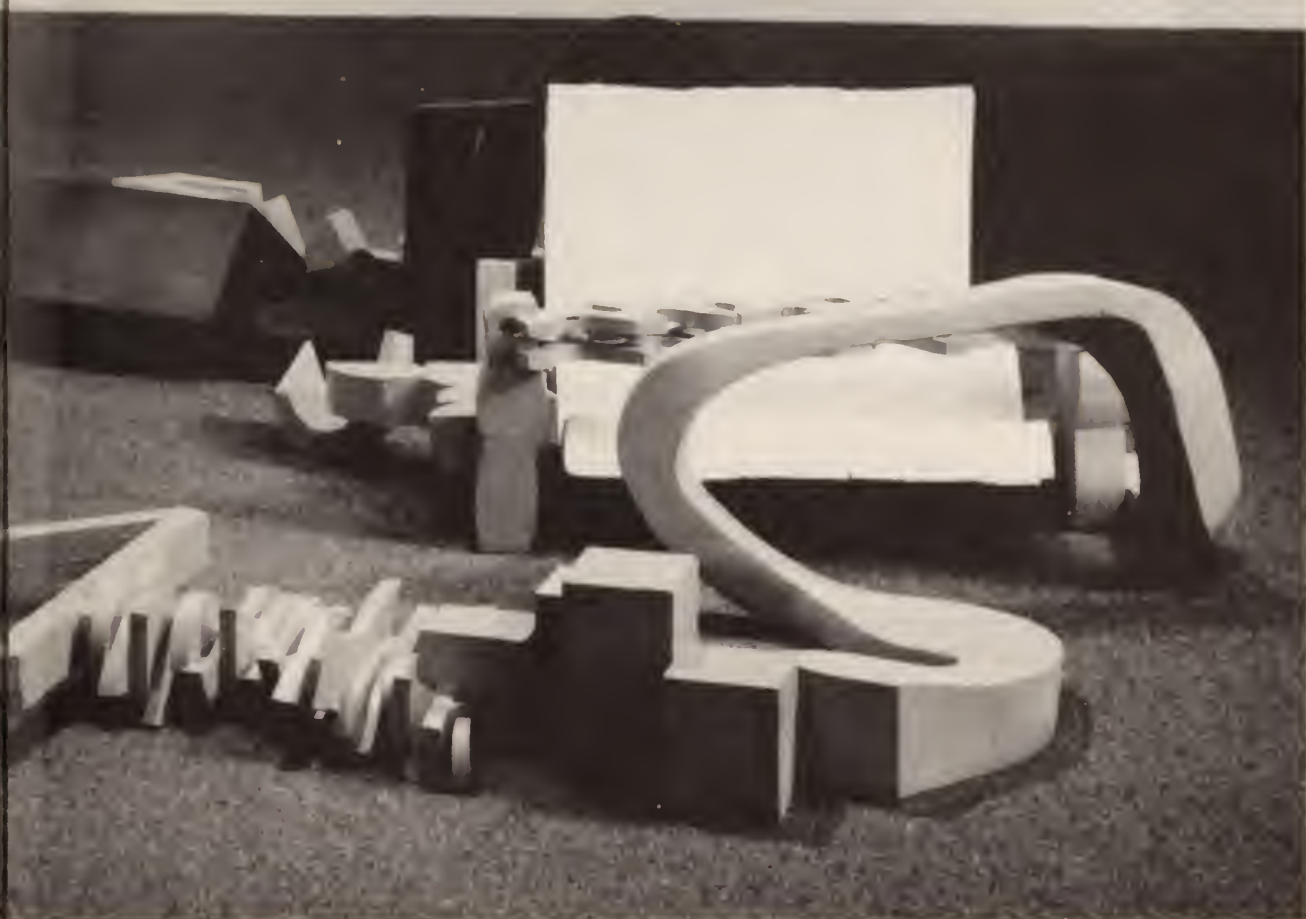
Robert Therrien (b. 1947). *No Title*, 1985. Tin on bronze,  
34 $\frac{3}{8}$  inches (87.9 cm) height; 16 $\frac{1}{2}$  inches (41.9 cm) diameter.  
Purchase, with funds from the Eli Broad Family Foundation 86.33



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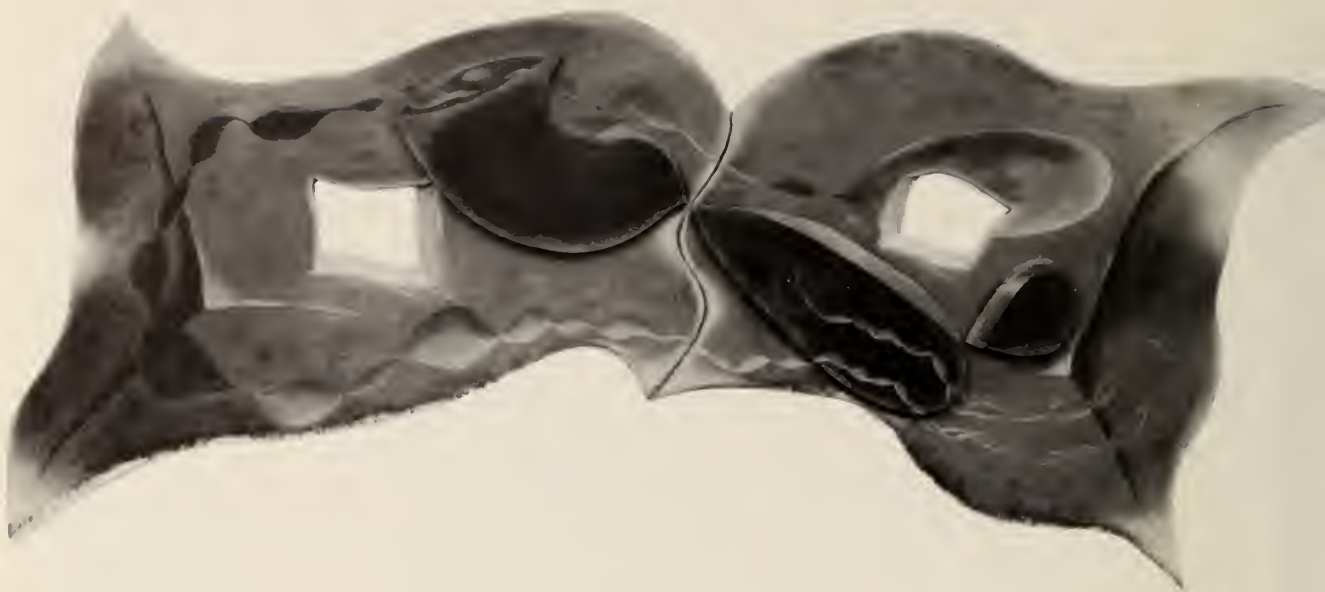
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## Foreword

*William S. Woodside*

**M**y first year as President was one of busy affirmation of all that the Whitney Museum of American Art stands for. For even as the Museum has moved forward on its expansion plans, we have been able to continue to bring the best traditions of the Whitney to an ever larger public and ensure broad financial support for the Museum and its projects.

The accomplishments of the last year detailed in the pages of this *Bulletin* would not have been possible without the extraordinary efforts of my fellow Trustees and committee members and our staff. With this kind of cooperation, I'm confident we will successfully meet our future goals.

In the past year we revealed our initial plans for the expansion of our building complex. As with any significant change in an institution such as ours, we anticipated lively dialogue with our various publics. And, as a result of these discussions, we have now modified our expansion plans to address community concerns and will continue to move ahead on this vital project.

Another aspect of updating the Museum in preparation for expansion called for modernization of the Whitney's management systems and operations. A great deal of progress has been made on this project, largely through the borrowed expertise of a number of people from American Can Company. We thank these individuals for their efforts.

Through the hard work of our Trustees, Board Committees, and an enthusiastic community of Whitney members and supporters, we have succeeded in raising adequate funds for our key functions and special exhibitions. This will be a continuing and increasing challenge but one we must meet in order to realize the mandate of the Whitney to fully utilize our facilities to bring the best in twentieth-century American art to our publics.

Two fine examples in the past year were "Eric Fischl" and "James Rosenquist: Paintings 1961-1985." Other notable exhibitions and their supporters included: "High Styles: Twentieth-Century American Design" (The Chase Manhattan Bank), "Ralston Crawford" (Champion International Corporation), "Shaker Design" (United Technologies Corporation), and "Alex Katz" (American Can Company Foundation and Best Products Foundation).

And, as part of the newly completed Equitable Center complex, we have added a superb and very successful branch museum during the year. Another will soon be added in lower Manhattan at Federal Reserve Plaza. We thank all our host corporations for their continued support of the branch program.

I will close with one observation on a year that included celebration of the 100th anniversary of the Statue of Liberty. Every freedom has its detractors and its share of controversy, but the unqualified exercise of those freedoms is what keeps them vital and meaningful in our times. The Whitney Museum is dedicated to the proposition that the celebration of contemporary American art is an important part of our culture. We will not compromise our pledge to continue to strengthen the traditions of the Museum and to encourage its future growth.





Georgia O'Keeffe (1887–1986)

Drawing No. 8, 1915

Charcoal on paper mounted on cardboard,  $24\frac{1}{4} \times 18\frac{7}{8}$  inches (61.6 × 47.9 cm)

Purchase, with funds from the Mr. and Mrs. Arthur G. Altschul Purchase Fund 85.52

# Introduction

Tom Armstrong

This *Bulletin* of the Whitney Museum of American Art summarizes the activities of the Museum and its patronage from July 1, 1985 through June 30, 1986. During this year the plans for the expanded Museum, designed by Michael Graves, were the subject both of acclaim and criticism. As you know, the primary purpose of the expansion is to provide more space for exhibiting the most comprehensive collection of twentieth-century American art in the world and to improve the presently inadequate facilities for educational programs and for the research and study of American art.

Throughout the unusually widespread controversy over the preliminary design, there was little mention of the purposes or accomplishments of the Whitney Museum. To those who read this *Bulletin*, the significant role and vital service performed by the Museum locally, nationally, and internationally will be obvious. It is a frequently overlooked fact that the Whitney Museum is internationally recognized as the most active and influential museum devoted to the visual arts of the United States. The director of another major museum in our city recently said to me: "No other museum performs the role you do in this city or this country and it is time people stopped their favorite sport of putting down the Whitney and recognize this."

The past year has been the first in which we have had the good fortune to work with Bill Woodside as President of the Whitney Museum. He has helped us to maintain our sense of purpose, and his commitment to the Museum and what it stands for has been an inspiration to staff and Trustees alike. Flora Biddle, granddaughter of the founder of the Museum, remains totally committed, in her new role as Chairman, to the goals of the Museum and to the tradition of dedicated service she represents.

Despite the controversy, which might have discouraged a less devoted group, the Trustees of the Whitney Museum have continued over the past year to demonstrate extraordinary loyalty and support. As Director of the Museum it is a pleasure to publicly express my appreciation and that of the staff and to commend the Trustees for guiding this institution with great intelligence and dedication.

The achievements of the staff can be seen in the variety and quality of the activities enumerated in this publication. The scope and excellence of our programs are possible only because of the staff's energy, professionalism, and determination. Perhaps the most outstanding aspect of our year has been the steadfastness



of the patrons of the Whitney Museum, people dedicated to American art, who understand the role of the Museum and join us in celebrating the creative accomplishments of our artists.

I have chosen, as the major part of my report, to present a series of five photographs with brief captions that feature aspects of the Museum of which I am particularly proud: the loyalty and great capabilities of our staff; the outstanding program for children developed by the Whitney Museum of American Art at Philip Morris; our relationship with living artists; the extension of our programs to New York City schoolchildren through Artreach and Teachers Workshops; and the remarkable achievements of the Independent Study Program. In the past year, through the efforts of everyone associated with the Museum, attendance has increased by twenty-six percent, the number of publications and exhibitions by ten percent, and our membership by seventeen percent.



Above: The staff of the Whitney Museum of American Art consists of a relatively small group of dedicated professionals, many of whom have had long associations with the Museum. Artists recognize and respect the commitment and skill of these individuals and frequently compliment us for the way we organize and install exhibitions presenting their work. Recently, James Rosenquist had his second major exhibition at the Whitney Museum (his first was in 1972). He was anxious to express his appreciation to Jack Martin, Head Preparator, who joined the staff in 1959, for accomplishing the difficult installation of his work. Jack exemplifies the staff members, who make the Whitney Museum operate successfully; their dedication to the institution is a source of pride to us all.

Opposite page: The Whitney Museum of American Art is an educational institution and we recognize the need to introduce children to contemporary art, an experience not offered by the public school system. One of our most intense efforts to teach children is the program developed by Susan Lubowsky, Branch Director, Whitney Museum of American Art at Philip Morris. Every weekday, New York City schoolchildren visit the current exhibition at the branch. At each exhibition they explore a different topic, with the help of a game or kit designed to extend their imaginations as they learn. Here, schoolchildren view "Modern Machines: Recent Kinetic Sculpture" in the fall of 1985.









Above: The Independent Study Program, begun eighteen years ago, is the only academic program affiliated with a major cultural institution that combines training in art history, studio art, and museum administration. Attended by fifteen young artists and ten art history students each year, the ISP encourages the kind of interchange of ideas between these two groups that seldom occurs on a college campus. The program has produced numerous alumni who are assuming positions of leadership in all areas of the visual arts. (At present, ten employees of the Whitney Museum are alumni of the ISP.) It is also gratifying that the Helena Rubinstein Foundation has generously supported this program since 1968—the most sustained funding source in the history of the Whitney Museum.

We are particularly proud that Joanne L. Cassullo (ISP 1984) is now a Trustee of the Whitney Museum of American Art. Joanne, who is devoted to building endowed support for the ISP, is at center in this photograph of an ISP alumni party. Standing next to her is Ron Clark, who began as a member of the ISP staff in September 1967 when the program was only a pilot project, became Senior Instructor in 1979, and Head of the program in 1983.

Opposite page, top: Since the Whitney Museum of American Art was founded in 1930 by Gertrude Vanderbilt Whitney, we have maintained the institution's original association with living artists. This aspect of the Museum is celebrated by our members and the public. In the photograph, Eric Fischl (far left), who had his first retrospective exhibition at the Whitney Museum during the past year, talks about his work to members of the Whitney Circle, who are invited to preview all exhibitions with artists and curators.

Opposite page, bottom: One of the primary objectives of the Whitney Museum is to educate young people about the visual arts, particularly American art of the last three decades, when the achievements of our artists dominated the international art scene for the first time in our history. In 1977, the Museum began Artreach, a program through which trained lecturers visit schools in all five boroughs of New York City to show slides and lead discussions in preparation for a class visit to the Museum. Funded by Trustee Mrs. Laurance S. Rockefeller and enthusiastically supported by the New York City Board of Education, the program has grown dramatically since 1977 and three lecturers now reach more than 10,000 students each year.

To complement Artreach, a program of teachers' workshops was established in 1984 with support received from the Penzance Foundation through Joan Hardy Clark, a Trustee. Twice a year, seventy-five teachers visit the Museum for a full afternoon to tour the Permanent Collection with Artreach lecturers, and to work with them on ways of integrating the visual arts into their classroom teaching. The Board of Education estimates that each teacher who attends a workshop reaches as many as one hundred students. This photograph, taken at a teachers' workshop, shows Lynn Shapiro, School Programs Coordinator, teaching a group of students wearing Whitney Museum T-shirts, surrounded by teachers, who are watching her methods of encouraging students to learn about abstract art.



# Exhibitions



Installation view of "High Styles: Twentieth-Century American Design," which was supported by grants from The Chase Manhattan Bank and the National Endowment for the Arts.

**Michael Graves: Proposed Expanded Whitney Museum of American Art**

September 6–November 24, 1985

The proposed expansion of the Whitney Museum, designed by Michael Graves, was shown in models, drawings, and plans and was sponsored by The Equitable Lobby Gallery.

**High Styles: Twentieth-Century American Design**

September 19, 1985–February 16, 1986

This comprehensive survey of 271 outstanding decorative and industrial design objects, both mass-produced and handmade, included examples of furniture, textiles, graphics, and appliances, arranged chronologically. The installation, designed by Venturi, Rauch and Scott Brown, reflected stylistic changes which have occurred over the past eight decades and expressed the ongoing dialogue between architecture and design. While emphasizing the multiplicity of tastes guiding innovative design at a given moment, the exhibition revealed the continual influence of contemporary socioeconomic

conditions on American design. The American designers' preference for hybrid and vernacular forms and their frequent introduction of new materials and fabrication processes were highlighted. The exhibition served as a record of the production and use of these objects and formed a cultural narrative that mapped American attitudes and beliefs. "High Styles" was conceived and directed by Lisa Phillips, Associate Curator. The objects were chosen by guest curators, each of whom concentrated on a fifteen-year period: David Hanks, President of David A. Hanks Associates, a decorative arts consulting firm (1900–15); David Gebhard, Professor of Architectural History and Curator of the Architectural Drawing Collection, University of California at Santa Barbara (1915–30); Rosemarie Haag Bletter, Adjunct Associate Professor, Institute of Fine Arts, New York University (1930–45); Esther McCoy, architectural historian (1945–60); and Martin Filler, Editor, *House & Garden* (1960–75). Lisa Phillips selected work since 1975 for the final section of the exhibition. "High Styles" was supported by grants from The Chase Manhattan Bank and the National Endowment for the Arts. Fourth floor.



Installation view of "Eric Fischl," which was supported by grants from Charles Simon and an anonymous donor.

**Ralston Crawford**

October 3, 1985–February 2, 1986

The first in-depth study of the work of Ralston Crawford (1906–1978) presented a broad overview of the work of this important Precisionist artist. Crawford's contributions spanned five decades and encompassed drawing, photography, and lithography, as well as painting. This exhibition of 155 works, dating from the 1930s to 1975, illustrated the full range of his achievement and examined his fascination with industrial and marine landscapes and the New Orleans jazz milieu. The installation was designed by Tod Williams & Associates. The exhibition was organized by Barbara Haskell, Curator, and was supported by grants from Champion International Corporation and the National Endowment for the Arts. It is traveling to four other American institutions. Complementing the retrospective was an exhibition of Crawford's photographs at the Whitney Museum of American Art, Fairfield County. Second floor.

**George Sugarman: Painted Wood Sculpture**

November 27, 1985–February 9, 1986

This exhibition focused on the twelve painted wood sculptures made by George Sugarman between 1960 and 1966 when he was using bright, opaque colors to accentuate space and separate forms. His daring and exuberant work is historically central to the revival of polychromed sculpture and also challenges sculpture's traditional relationship to the pedestal. The exhibition was organized by Lisa Phillips, Associate Curator, and was supported by grants from Mr. and Mrs. Edwin A. Malloy,

the Lobby Gallery Associates, and the New York State Council on the Arts. Lobby Gallery.

**Three Printmakers: Jennifer Bartlett, Susan Rothenberg, Terry Winters**

February 12–April 27, 1986

These three artists, each represented by approximately ten prints, approach graphics in different ways. Jennifer Bartlett explores the medium's serial potential, reworking familiar themes—houses and gardens—to show the difference an angle or color makes. Her approach is precise and calculated. In comparison, Susan Rothenberg's lithographs and woodcuts are emotionally charged. Mining both media for expressive potential, she carves away at the surface of the wood and builds up layers of lithographic ink. Terry Winters, the only abstract artist of the three, takes his forms from nature, creating bold and lyrical prints. Organized by Judith Goldman, Adviser on Prints, the exhibition was supported by grants from Mr. and Mrs. Edwin A. Malloy and the Lobby Gallery Associates. Lobby Gallery.

**Eric Fischl**

February 15–May 11, 1986

Eric Fischl has been recognized internationally for his large, aggressive paintings which form scenarios dealing with contemporary life. A resident of New York City, where he was born in 1948, Fischl studied at the California Institute of the Arts in Valencia. His figurative style emerged while he was working in Canada as an instructor at the Nova Scotia College of Art and Design. Since his first exhibition in Halifax ten years ago, his work has



Installation view of "Alex Katz," which was supported by grants from the American Can Company Foundation, Best Products Foundation, and Charles Simon.





Installation view of "Shaker Design," which was sponsored by United Technologies Corporation.

been seen in about fifty exhibitions. This exhibition of twenty-eight paintings surveying Fischl's achievement of the past six years was organized by the Mendel Art Gallery, Saskatoon, and was installed in New York by guest curator David Whitney. It was supported at the Whitney Museum by grants from Charles Simon and an anonymous donor. Second floor.

#### **Alex Katz**

March 13–June 15, 1986

Throughout his career Alex Katz has produced a remarkable body of work that constitutes an original and unique aspect of modern realism. An admirer of such Abstract Expressionist painters as Franz Kline, Willem de Kooning, and Jackson Pollock, Katz diverged from their purely abstract, gestural focus, pursuing his interest in representation with flat, dramatically cropped, oversized heads that recall movie stills and billboards. This retrospective of ninety-four major paintings, cut-outs, and collages dating since 1951 was the largest in-depth review to date of work by Katz. It was organized by Richard Marshall, Associate Curator, Exhibitions, and was supported by grants from the American Can Company Foundation, Best Products Foundation, and Charles Simon. Fourth floor.

#### **Sacred Images in Secular Art**

May 1–July 13, 1986

This exhibition examined the burgeoning phenomenon of sacred imagery in recent American art. It included

twenty-one works that incorporate motifs from mass culture and use common materials; those that make a social or political critique; and those that reveal a personal religious association. Among the artists represented were Richard Artschwager, Audrey Flack, Brice Marden, and Italo Scanga. The exhibition was organized by Helena Rubinstein Fellows Madeleine Grynsztejn, Junko Iwabuchi, Brooke Kamin, Lisa Suzuki, and Helen Woodall. Lobby Gallery.

#### **Shaker Design**

May 29–August 31, 1986

A broad range of Shaker objects was featured in this comprehensive survey. One hundred forty items dating from the late eighteenth century through the early 1900s demonstrated the excellence of Shaker design and its characteristic elegant simplicity. Included were some of the finest examples of furniture, textiles, household objects, and watercolors—many of which had not been previously exhibited or published—representing Shaker communities from Maine to Kentucky. Although ornamentation and decoration were antithetical to the Shakers' religious beliefs, these limitations did not stifle their creativity. The best Shaker design reveals a keen sense of form and color and a purity of line that gives their utilitarian objects an exceptional grace. The installation was designed by Arthur Clark. The exhibition, organized by guest curator June Sprigg, was sponsored by United Technologies Corporation. It is traveling to The Corcoran Gallery of Art, Washington, D.C. Second floor.



Installation view of "James Rosenquist: Paintings 1961–1985."

### **James Rosenquist: Paintings 1961–1985**

June 26–September 21, 1986

This major retrospective of work by James Rosenquist consisted of forty-three paintings executed since 1961. One of the original Pop artists, Rosenquist combines in his work large close-ups of the human face and figure with representations of food and industrial objects. Using bold colors and oversized images that suggest billboards, he places fragments of American imagery in unexpected juxtapositions. His well-known early work presents such American icons as automobiles and glamour girls; more recently he has been depicting elements of the space age and electronics. Among the paintings included were *F-111*, an important early work of 1965 that fills an entire room, and *Star Thief* of 1980, which is eighteen feet high and forty-six feet long. The exhibition, organized by the Denver Art Museum with grants from Exxon Corporation and the National Endowment for the Arts, was installed at the Whitney Museum by Richard Marshall, Associate Curator, Exhibitions. Fourth floor.

### **20th-Century American Art: Highlights of the Permanent Collection**

Continuous

This ongoing installation, consisting of seventy-two major paintings and sculptures, surveys the achievements of American artists since 1900. The works have been selected from the Permanent Collection of the Whitney Museum, which contains the most comprehensive collection of twentieth-century American art in the world.

Among the artists represented are Alexander Calder, Willem de Kooning, Arthur Dove, Helen Frankenthaler, Marsden Hartley, Edward Hopper, Jasper Johns, Ellsworth Kelly, Gaston Lachaise, Roy Lichtenstein, Louise Nevelson, Isamu Noguchi, Claes Oldenburg, Georgia O'Keeffe, Jackson Pollock, Maurice Prendergast, Mark Rothko, John Sloan, David Smith, and Frank Stella. The exhibition is supported by grants from the Alcoa Foundation, The Equitable, and the National Endowment for the Arts. Third floor.

### **Calder's Circus**

Continuous

The Circus, begun in Paris in 1926, eventually grew to a full troupe with dozens of cloth and wire performers and animals. For three decades Alexander Calder gave Circus performances for special audiences. Shown adjacent to the Circus is *Calder's Little Circus*, the 1961 film by Carlos Vilardebo, a record of the last complete Circus performance presented by Calder, with his wife, Louisa, at the phonograph. Showings at 11:30, 1:30, and 3:30, plus Tuesdays at 5:30 and 7:30 were made possible by Manufacturers Hanover Trust. Lobby.

# Traveling Exhibitions

## Ralston Crawford

See listing under Exhibitions.

## New American Video Art: A Historical Survey, 1967–1980

Tracing the history of video as an art form, this presentation of forty-three single-channel videotapes by thirty-eight individual artists and two alternative media groups surveyed and highlighted the variety of styles and genres that have shaped the distinctive history of video art in the United States. Organized by John G. Hanhardt, Curator, Film and Video, who wrote the accompanying brochure, the exhibition was shown at the Whitney Museum in the summer of 1984. Through a grant from the National Committee of the Whitney Museum, it traveled from 1984 to 1986.

## 1985 Biennial Film and Video Programs

The film and video programs selected by John G. Hanhardt, Curator, Film and Video, for the 1985 Biennial Exhibition are being circulated internationally by The American Federation of Arts.

## \*Representing America, 1900–1940

This exhibition of thirty-nine paintings from the Permanent Collection was organized by Patterson Sims, Associate Curator, Permanent Collection, especially for the Flint Institute of Arts. Included were works by Thomas Hart Benton, Arthur B. Davies, Philip Evergood, Marsden Hartley, Robert Henri, Everett Shinn, and Bradley Walker Tomlin. It was accompanied by an illustrated catalogue with text by Mr. Sims.

## The Surreal City: 1930s–1950s

Surrealism's effect on American artists depicting the urban experience in an era of poverty and increased industrialization was examined in this exhibition with works by Peter Blume, Francis Criss, Philip Evergood, O. Louis Guglielmi, Henry Koerner, and George Tooker, among others. It was organized by Susan Lubowsky, Director, Whitney Museum of American Art at Philip Morris, where it was shown last year. It subsequently traveled through April 1986.

## The Third Dimension: Sculpture of the New York School

This exhibition offered a reappraisal of the contributions of sculptors working during the period from 1945 to 1960, when Abstract Expressionist painting dominated the art world. Included were works by Herbert Ferber, David Hare, Ibram Lassaw, Seymour Lipton, Louise Nevelson, Theodore Roszak, and David Smith. Sponsored by the National Committee of the Whitney Museum, the exhibition was organized by Lisa Phillips, Associate Curator. It opened at the Whitney Museum in December 1984 and traveled from May 1985 to January 1986.



Installation view of "Ralston Crawford" at The Phillips Collection, Washington, D.C.

## \*Twentieth-Century American Printmakers: Selections from the Permanent Collection of the Whitney Museum of American Art

Offering a representative cross-section of the best American prints of this century, this survey consisted of ninety-six works from the Permanent Collection. The exhibition demonstrated that the print has become a medium without restrictions. It charted changes in style and subject matter, in graphic conventions and printing techniques, in print publishing and in the audience for art. Selected by Judith Goldman, Adviser on Prints, who wrote the accompanying catalogue, and sponsored by the National Committee of the Whitney Museum, the exhibition circulated from January 1985 through June 1986.

### Alabama

Huntsville  
"Twentieth-Century American Printmakers"  
April 28–June 22, 1986  
Huntsville Museum of Art

### California

Los Angeles  
"1985 Biennial Film Program"  
July–August 1985  
UCLA Film Archives





David Smith's *Hudson River Landscape* (center) on loan from the Whitney Museum to the first major David Smith retrospective in Europe, on the occasion of the opening of the new Kunstsammlung Nordrhein-Westfalen, Düsseldorf.



Installation view of "The Third Dimension: Sculpture of the New York School" at the Newport Harbor Art Museum, Newport Beach, California, sponsored by the National Committee of the Whitney Museum.

Newport Beach  
"The Third Dimension"  
November 7, 1985–January 5, 1986  
Newport Harbor Art Museum

Riverside  
"New American Video Art"  
January 6–27, 1986  
University Art Gallery, University of California

**Georgia**  
Atlanta  
"The Surreal City"  
February 19–April 26, 1986  
The High Museum of Art at Georgia-Pacific Center

**Illinois**  
Evanston  
"The Surreal City"  
July 18–October 13, 1985  
Terra Museum of American Art

**Massachusetts**  
Williamstown  
"New American Video Art"  
September 11–October 9, 1985  
Williams College

**Michigan**  
Bloomfield Hills  
"Twentieth-Century American Printmakers"  
November 17, 1985–January 26, 1986  
Cranbrook Academy of Art Museum  
Flint  
"Representing America, 1900–1940"  
April 27–June 15, 1986  
Flint Institute of Arts

**Missouri**  
St. Louis  
"1985 Biennial Film and Video Programs"  
November 1985  
Webster University

**New York**  
Clinton  
"The Surreal City"  
January 4–February 10, 1986  
"Twentieth-Century American Printmakers"  
February 15–April 6, 1986  
Fred L. Emerson Gallery, Hamilton College  
Corning  
"1985 Biennial Film Program"  
November 1985  
The Corning Museum of Glass

**Ohio**  
Cleveland  
"The Third Dimension"  
August 21–October 13, 1985  
Cleveland Museum of Art

Youngstown  
"The Surreal City"  
October 27–December 15, 1985  
The Butler Institute of American Art

**Pennsylvania**  
Philadelphia  
"1985 Biennial Film and Video Programs"  
February–April 1986  
Neighborhood Film Project

**Washington, D.C.**  
"Ralston Crawford"  
April 19–May 25, 1986  
The Phillips Collection

**West Virginia**  
Charleston  
"Twentieth-Century American Printmakers"  
August 30–November 3, 1985  
Sunrise Museums

**Belgium**  
Antwerp  
"1985 Biennial Film Program"  
May 1986  
Internationaal Cultureel Centrum

**Germany**  
Frankfurt  
"1985 Biennial Film Program"  
June 1985  
Deutsches Filmmuseum  
Stuttgart  
"1985 Biennial Film and Video Programs"  
April–May 1986  
Media Enterprises

**The Netherlands**  
Amsterdam  
"1985 Biennial Film and Video Programs"  
February–March 1986  
Stedelijk Museum

**Spain**  
Barcelona  
"1985 Biennial Film and Video Programs"  
January 1986  
Instituto de Estudios Norteamericanos

**Sweden**  
Stockholm  
"1985 Biennial Film Program"  
December 1985  
Svenska Filminstitutet

**Switzerland**  
Lucerne  
"1985 Biennial Video Program"  
December 1985  
Film/Video/Performance Tage



Installation view of *The Allure of the Concentric* by Rita Myers from The New American Filmmakers Series.



# The New American Filmmakers Series

## Exhibitions of Independent Film and Video

### Rita Myers

September 28–November 3, 1985

Rita Myers' *The Allure of the Concentric* is the third and final video installation in her series *In the Planet of the Eye*—all inspired by primitive mythology and magic. Taking as its sources “the common archetypes of the tree, the pool, and the house, this multi-channel installation seeks to invoke a sense of transition from one boundless state of being to another,” and conveys a spectacular vision of symbolic representations of landscape and architecture. The images in the videotapes echo the installation's themes of nature and culture. Funding for this project was provided by the New York State Council on the Arts, the National Endowment for the Arts, Jerome Foundation, and Artist-in-Residence Program, PASS. Black slate laminate used in the installation courtesy of Formica Corporation.

### Deborah Whitman

November 13–December 15, 1985

Deborah Whitman's film sculptures, which explore the properties of film projection, create compelling speculations on the cinematic apparatus. Each work in the exhibition—*A Cloud Is on Top of the Box of Doors* (1982), *A Staircase with a Tree at the End* (1983), and *The Upper Room* (1984)—is an elaborate, self-contained viewing instrument, through which Super-8 film loops of short, fragmentary narratives pass.

### The L.A. Rebellion: A Turning Point in Black Cinema

January 3–19, 1986

In the early 1970s a group of black filmmakers in Los Angeles began to articulate an African-American cinema independent of the perceptions and images of blacks in the commercial entertainment media. This exhibition, reviewing an important period in the history of the American independent cinema, presented nine key short and feature-length films produced from 1972 to 1982. Clyde Taylor served as guest curator.

### Howard Fried

February 14–March 16, 1986

*The Museum Reaction Piece*, one of a series of projects by the San Francisco-based video and installation artist Howard Fried, explores the dynamics of human interaction and the discourse of social institutions. In this video installation, originally produced at the Everson Museum

of Art in Syracuse in 1978, Fried creates two kitchens which contain videotapes depicting museum personnel cooking and eating meals. The narrative becomes a metaphor for the role of the museum in our culture. This exhibition was funded in part by James Wm. Clement.

### Yvonne Rainer

March 25–April 10, 1986

Yvonne Rainer, whose films are noted for their use of performance, image, and textual strategies that engage the viewer in the complexities of narrative, has made a distinguished contribution to American art with a series of films begun in 1973. This program consisted of *Lives of Performers* (1972), *Film About a Woman Who . . .* (1974), *Kristina Talking Pictures* (1976), *Journeys from Berlin/1971* (1980), and *The Man Who Envied Women* (1985).

### Bill Fontana

April 18–May 18, 1986

*Kirribilli Wharf* (1976), one of audio artist Bill Fontana's major works, was presented here for the first time in this country. Fontana captured on eight channels the sounds that resonate around a large floating pier in the harbor at Sydney, Australia. The mix of these audio tracks through speakers placed within the Film/Video Gallery conveyed a vivid impression of the natural environment. This exhibition was funded in part by the David Berlant Foundation: Color, Light, Motion.

### Gary Hill

May 24–June 15, 1986

Gary Hill's videotapes and installations explore the construction of meaning through language, sound, and imagery. This selection of seventeen tapes included the premiere of Hill's latest videotape, *URA ARU* (the backside exists).

The New American Filmmakers Series is made possible by grants from The Bohen Foundation, the New York State Council on the Arts, and the National Endowment for the Arts. All the programs were organized by John G. Hanhardt, Curator, Film and Video, unless otherwise noted. Gallery talks were given by the artists or curators during the course of each exhibition.

# Branch Museums

The Whitney Museum of American Art, with the objective of presenting American art to an ever-increasing public, was the first museum to establish a successful branch system. The branch program began with the opening of the Downtown Branch in 1973 when no other cultural facility of its kind existed in Lower Manhattan. Five years later plans for a second branch were announced, and it opened in the Philip Morris headquarters in mid-Manhattan in 1983. The first out-of-town exhibition center to be run by a museum and supported by a corporation opened in Stamford, Connecticut, in the headquarters of Champion International Corporation. The fourth facility opened in The Equitable building on Manhattan's West Side in February 1986. The Downtown Branch, which is temporarily closed, will move to a new and permanent home in a Park Tower Realty building at Federal Reserve Plaza in 1987. Each of these facilities is fully funded by a host corporation, and all are run exclusively by the Whitney Museum under the supervision of Pamela Gruninger Perkins, Head, Branch Museums.



SICO the Robot at a special family event at the Whitney Museum of American Art, Fairfield County, in conjunction with "Yesterday's Tomorrows," June 1986.

## Whitney Museum of American Art Fairfield County

This branch in the headquarters of Champion International Corporation presents changing exhibitions supplemented by free brochures, lectures, and performances. Gallery talks are given Tuesdays, Wednesdays, Thursdays, and Saturdays at 12:30. Free guided tours for school children are conducted throughout the year.

As part of the Stamford Public Arts Program, co-sponsored by the Department of Parks and Natural Resources, the Whitney Museum of American Art, Fairfield County, selected two sculptures by Keith Haring for Heritage Park in downtown Stamford. The sculptures were installed May 2, 1986, and will remain in the park for one year.

### Exhibitions

#### John Haberle: Master of Illusion

September 11–November 6, 1985

Connecticut artist John Haberle (1856–1933) was one of the foremost 19th-century *trompe l'oeil* painters. Paper money, smoking materials, musical instruments, and signboards were among the subjects of his paintings. This exhibition, the first full-scale survey of Haberle's work, included virtually all his known paintings—thirty-one works—as well as thirty-three drawings and lithographs. It was organized by Gertrude Grace Sill for the Museum of Fine Arts, Springfield, Massachusetts, and was the fourth in an ongoing series devoted to American Masters at this branch.

#### Ralston Crawford Photographs

November 15, 1985–January 18, 1986

Painter Ralston Crawford (1906–1978) produced an extensive and diverse body of work as a photographer. His subjects range from industrial architecture of Buffalo and New York City to the cemeteries, jazz musicians, and street parades of New Orleans. This exhibition of 122 black-and-white photographs taken over four decades was organized by guest curator Susan Cooke and complemented the Crawford retrospective at the Whitney Museum in New York. It was the fifth in the American Masters series.

#### Connecticut Collects: American Art Since 1960

January 29–March 26, 1986

This exhibition, selected from private collections in Connecticut, featured thirty-four paintings, sculptures, and drawings executed since 1960 by Willem de Kooning, Rodney Alan Greenblat, Red Grooms, Hans Hofmann, Alex Katz, Robert Kushner, Roy Lichtenstein,

Elizabeth Murray, Judy Pfaff, and Neil Welliver, among others. It was organized by Roni Feinstein, Branch Director.

**Photographic Fictions**

April 4–May 28, 1986

Through the work of twenty-three photographers, this exhibition of fifty-six prints explored the contemporary mode of staged or arranged-image photography. The photographers represented included Jo Ann Callis, Eileen Cowin, John Divola, Robert Fichter, Barbara Kastten, Lucas Samaras, Cindy Sherman, and William Wegman. The exhibition was organized by Roni Feinstein, Branch Director.

**Yesterday's Tomorrows: Past Visions of the American Future**

June 11–August 16, 1986

Through toys and games, drawings and illustrations, films, photographs, models, and industrial prototypes, this exhibition explored how Americans have perceived the future over the past 100 years. Material ranged from articles of future warfare to toy robots; from optimistic views shown in General Motors' "Futurama" at the 1939 World's Fair to the bleak future depicted in the recent film *Blade Runner*. The exhibition was jointly organized by the Smithsonian Institution Traveling Exhibition Service (SITES) and the National Museum of American History, by guest curators Joseph J. Corn and Brian Horrigan, and is being circulated nationally by SITES through a grant from Champion International Corporation.

**Performances**

**Fifth Annual Outdoor Performance Series**

This series of lunchtime performances, which opened in June, continued with the following performances:

|                               |                |
|-------------------------------|----------------|
| Faith Tabernacle Gospel Choir | July 3, 1985   |
| Main Line Express             | July 10, 1985  |
| Jay Miller                    | July 17, 1985  |
| McKeever Dance Center         | July 24, 1985  |
| Tara                          | July 31, 1985  |
| Jamie Baum Band               | August 7, 1985 |

**Master of Illusion Performances**

In conjunction with the exhibition "John Haberle: Master of Illusion" Robert Reiss performed feats of magic and illusion on October 5, 1985.

In conjunction with the Haberle exhibition actor Bruce Gooch from Stamford's Hartman Theatre performed segments of nineteenth-century plays and recited poetry dating to the time and relating to the spirit of Haberle's work on October 9 and 19, 1985.

**Winter Jazz Concerts**

Two jazz concerts were presented in conjunction with the exhibition of photographs by Ralston Crawford:

|                                   |                  |
|-----------------------------------|------------------|
| George Masso and Al Klink         | January 9, 1986  |
| Gene Bertoncini and Michael Moore | January 18, 1986 |



Hanne Tierney performance at the Whitney Museum of American Art, Fairfield County, April 1986.



### Spring Performances

New York-based performance artist Hanne Tierney presented two performances of "Variations on a Theme" on April 29, 1986, in conjunction with the exhibition "Photographic Fictions."

Choreographer/dancer/performance artist Blondell Cummings performed on May 14, 1986. The performance was made possible in part by grants from the Raytheon Company and the Connecticut Commission on the Arts through the New England Foundation for the Arts.

### Sixth Annual Outdoor Performance Series

The 1986 summer program, which will continue into August, opened with the following performances:

|                                 |               |
|---------------------------------|---------------|
| The Last Fair Deal              | June 18, 1986 |
| Jonathon Apples<br>plus Company | June 25, 1986 |

### Educational Programs

#### John Haberle Lecture

Guest curator Gertrude Grace Sill  
September 26, 1985

#### Ralston Crawford Gallery Tour

Guest curator Susan Cooke  
December 4, 1985



First and second graders from the Westover School, Stamford, touring "Photographic Fictions" at the Whitney Museum of American Art, Fairfield County, with docent Janina Finsthwait.

### Photography Workshops

In conjunction with the Ralston Crawford and "Photographic Fictions" exhibitions, photography workshops were conducted by Stephen Schoff and Thomas Hamming, freelance photographers and teachers at the Brookfield Crafts Center, South Norwalk, Connecticut, on December 14, 1985, and April 19, 1986.

### "Inside Today's Art World" Seminars

A new series of seminars with artists, consisting of six weekly two-hour sessions, offered art students a rare opportunity to meet prominent artists, critics, and curators. The seminars were held from January 14 through February 25, 1986. Participants were Mel Kendrick, Barbara Kruger, Robert Longo, Gracie Mansion, Lisa Phillips, and Carter Ratcliff.

### "The Acquisitive Urge: A Symposium on Art Collecting"

A symposium on collecting was presented in conjunction with "Connecticut Collects" on February 20, 1986. Panelists were John Marion, President and Chairman of the Board of Sotheby's North America; gallery owner Paula Cooper; and three Connecticut collectors—Richard E. Anderson, Walter Bareiss, and Jeffrey Deitch. Roni Feinstein served as moderator.

### "Caring for Art: Advice from Experts" Seminar

A seminar on conservation was held on March 13, 1986, in conjunction with "Connecticut Collects." It was conducted by Holly Hotchner and Paula Volant, conservators at The New-York Historical Society.

### Photography Seminars

A series of biweekly seminars with artists represented in "Photographic Fictions" was presented April 8 and 22 and May 6, 1986. Participants were Barbara Kasten, Nic Nicosia, and William Wegman.

A seminar on collecting photographs was conducted by Nancy Lieberman and Julie Saul of Lieberman and Saul Fine Art Photography Inc., New York, on May 1, 1986, in conjunction with "Photographic Fictions."

### Yesterday's Tomorrows Lectures

Two lectures were presented in conjunction with the exhibition "Yesterday's Tomorrows":

Carol Willis, guest curator of the exhibition "Hugh Ferriss: Metropolis" at the Whitney Museum at Equitable Center, gave a lecture on architectural visions of the future on June 12, 1986.

Helen Harrison, Consultant Curator, Guild Hall Museum, East Hampton, presented a lecture on the 1939 New York World's Fair on June 26, 1986.

### Yesterday's Tomorrows Children's Program

In conjunction with the exhibition "Yesterday's Tomorrows" SICO the Robot appeared at the museum in a special program for children on June 21, 1986.



Keith Haring (kneeling) next to his newly installed sculpture selected by the Whitney Museum of American Art, Fairfield County, for Heritage Park, Stamford, as part of the Stamford Public Arts Program, May 1986.

## Educational Outreach Program

"The Art of Photography," a new slide presentation examining photography as a medium of communication and art, was made available to high school and junior high students in Stamford, Norwalk, and neighboring communities. Prepared by Janet Satz, Manager of the branch, the outreach program is being offered with the assistance of the Junior League of Stamford/Norwalk and Whitney Museum volunteers trained by Ms. Satz. Begun in the spring of 1986, "The Art of Photography" will be presented throughout the 1986-87 school year.

## Fairfield County Activities Group

The Fairfield County Activities Group, which was formed in 1982, consists of Connecticut residents interested in the arts who participate in three educational tours each year, visiting exhibitions and artists' studios with Museum curators.

November 4, 1985

Tour of "John Haberle: Master of Illusion" with Gertrude Grace Sill at the Whitney Museum, Fairfield County; tours in New York of Whitney Museum exhibitions "High Styles: Twentieth-Century American Design" with Lisa Phillips and "Michael Graves: Proposed Expanded Whitney Museum of American Art" with Tom Armstrong; lunch at Buca di Bacco; visits to Site (Sculpture in the Environment) Inc. and to Baskerville + Watson Gallery to meet with artist R. M. Fischer.

February 4, 1986

Tour of "Connecticut Collects: American Art Since 1960" with Roni Feinstein at the Whitney Museum, Fairfield County; visit to the Holly Solomon Gallery in New York to meet with Holly Solomon and artist Kim MacConnel; lunch at Akbar; visit to the Whitney Museum at Equitable Center; tour of The Equitable's private collection and public commissions with Richard Armstrong.

May 6, 1986

Tour of "Photographic Fictions" at the Whitney Museum, Fairfield County, with Roni Feinstein; tours in New York of the Whitney Museum exhibitions "Alex Katz" with Richard Marshall and "Eric Fischl" with docent Linda Daitz; lunch at Vivolo; tour of the David Wojnarowicz exhibition at the Gracie Mansion Gallery in the East Village with Gracie Mansion.

Conway Day, Chairman

Kathleen B. Allaire

Margaret E. Bryan

Barbara M. Burns

Sarah H. Camp

Marjorie C. Campbell

Arline G. Crary

Ruth R. Cheswick

Zula M. Crichton

Elizabeth P. Erb

Katherine M. Fan

Joan Feick

Elizabeth Hillemeier

Arlene Jones

Mary C. Kaufmann

Shirley C. Kearns

Mary B. Lyon

Miriam Moran

Suzanne T. Ramseur

Elizabeth C. Schneider

Patricia F. Spurgeon

Ruth M. Swanberg

Elizabeth J. Thorne

Elaine F. Woolworth





Bebe Miller and Company performing at the Whitney Museum of American Art at Philip Morris, May 1986.

## Whitney Museum of American Art at Philip Morris

Located in the headquarters of Philip Morris Companies Inc., across from Grand Central Terminal, this branch contains a large Sculpture Court where major works are placed in a garden setting. In an adjacent gallery, changing exhibitions are supplemented by free brochures, lectures, and performances. Gallery talks are given Mondays, Wednesdays, and Fridays at 12:30.

### Exhibitions

#### Art for the Masses 1911–1917, A Radical Magazine and Its Graphics

July 19–October 3, 1985

*The Masses*, a radical magazine devoted to culture and social commentary, was published in New York between 1911 and 1917, a time when cultural rebellion, avant-garde art, and leftist politics flourished in Greenwich Village. By encouraging a new idiom of cartooning and reproducing drawings by artists of the Ashcan School, the publication made a lasting contribution to American graphics. This exhibition of thirty-five drawings, cartoons, and prints, as well as magazine covers and memorabilia, by George Bellows, Stuart Davis, John Sloan, and John Storrs, among others, was organized by Rebecca Zurier for the Yale University Art Gallery.

#### Modern Machines: Recent Kinetic Sculpture

October 11–December 5, 1985

The new emphasis on mechanization, technology, and sociopolitical commentary which has emerged in contemporary sculpture was the focus of this exhibition. It presented fifteen works of the last five years by Alice Aycock, Jonathan Borofsky, Chris Burden, Rodney Alan Greenblatt, Perry Hoberman, Kristin Jones and Andrew Ginzel, Gary Justis, Jon Kessler, Robert Longo, Dennis Oppenheim, Gary Perkins, and Carolee Schneemann. The exhibition was organized by Susan Lubowsky, Branch Director.

#### The Photography of Imogen Cunningham: A Centennial Selection

December 13, 1985–January 30, 1986

Imogen Cunningham (1883–1976), a pioneering American photographer who experimented with both techniques and equipment, dealt with a wide range of subjects. This exhibition of fifty photographs was organized in 1983, the centennial of her birth, by Susan Ehrens and Leland Rice for The American Federation of Arts and has been traveling nationally with support from its National Patrons.

#### Urban Pleasures: New York 1900–1940

February 7–April 3, 1986

The exuberant energy of life in New York City with its varied forms of pleasure was celebrated in this exhibition. Thirty-three paintings, drawings, and prints from the Permanent Collection presented an array of urban entertainments, such as Maurice Prendergast's 1901 watercolors of strollers and carriage rides in Central Park, John Sloan's Ashcan School depictions of day-to-day diversions, and Reginald Marsh's 1930s dance hall scenes. The exhibition was organized by Susan Lubowsky, Branch Director, with Patterson Sims, Associate Curator, Permanent Collection.

#### Yasuo Kuniyoshi

April 11–June 19, 1986

Yasuo Kuniyoshi (1889–1953) was a leading American painter and the first living artist to be given a one-man exhibition at the Whitney Museum, his first, in 1948. Although the dominance of Abstract Expressionism during the late 1950s and 1960s overshadowed Kuniyoshi and his generation of figurative painters, his influence has extended into the present. Kuniyoshi's graphic style and psychological orientation appeal to the modern sensibility and prefigure much contemporary painting. This exhibition of twenty-four major paintings and drawings has been expanded for a national tour. It was organized by Susan Lubowsky, Branch Director.

#### The Changing Likeness: Twentieth-Century Portrait Drawings

June 27–September 4, 1986

Forty drawings dating from the turn of the century to the present were selected from the Permanent Collection for this exhibition. The images ranged from delicate,



intimate studies of close friends and drawings of imaginary subjects to quick, publicly executed sketches and elaborate caricatures that offer expressionistic examinations of men and women. Among the artists represented were Thomas Hart Benton, Chuck Close, Arshile Gorky, Edward Hopper, Alex Katz, Richard Lindner, John Singer Sargent, and Andy Warhol. The exhibition was organized by Paul Cummings, Adjunct Curator, Drawings.

## Performances

### Music and Dance in Midtown

|                                                  |                   |
|--------------------------------------------------|-------------------|
| The Bronzino Duo                                 | October 28, 1985  |
| Lenny Pickett                                    | November 4, 1985  |
| Marco Rizo and<br>His Latin-Jazz Quartet         | November 18, 1985 |
| Susan Marshall & Company                         | November 25, 1985 |
| Perry Hoberman                                   | December 2, 1985  |
| The Ordinaires—<br>Ton Simons and Dancers        | May 1, 1986       |
| Fred Houn and The Asian<br>American Art Ensemble | May 13, 1986      |
| Bebe Miller and Company                          | May 22, 1986      |
| Neil B. Rolnick                                  | May 27, 1986      |
| S.E.M. Ensemble; Petr Kotik, director            | June 5, 1986      |

## Educational Programs

### Art for the Masses: Historical and Contemporary Perspectives

A forum presented in conjunction with "Art for the Masses," with Hugo Gellert, artist and contributor to the original *Masses*; Steven Heller, Art Director, *The New York Times Book Review*; and Linda Nochlin, Deputy

Executive Officer and Distinguished Professor of the Ph.D. Program in Art History, Graduate School of the City University of New York, September 23, 1985.

### Imogen Cunningham Gallery Tour

Guest curators Susan Ehrens and Leland Rice  
December 13, 1985

### Urban Pleasures Film Program

Films celebrating the pleasures of New York City life were assembled by Jon Gartenberg, April 1 and 2, 1986.

### Yasuo Kuniyoshi Talk and Film

Susan Lubowsky discussed the effects of World War II on Kuniyoshi's work and introduced the film *Nisei Soldier: Standard Bearer for an Exiled People* (1984) by Loni Ding, June 17, 1986.

### The Changing Likeness Gallery Tour

Paul Cummings, curator of the exhibition  
June 26, 1986

## Children's Program

A program of guided tours for schoolchildren was initiated with the Alexander Calder exhibition in May 1984. Volunteer docents interpret the exhibition, concluding each tour with an on-site project and follow-up questions and activities for the classroom. For the on-site projects this year, the children were supplied with materials to create works related to the specific exhibitions. In 1985–86 almost 2500 children from the five boroughs as well as Westchester and Long Island participated in the program. Tours are given daily at 11:00, plus 12:30 on Tuesdays and Thursdays, throughout the school year.



Sixth-grade students from P.S. 124 working on a project relating to the "Yasuo Kuniyoshi" exhibition at the Whitney Museum of American Art at Philip Morris, May 1986.



The new headquarters of The Equitable, designed by Edward Larrabee Barnes, with the Whitney Museum of American Art at Equitable Center.





Patterson Sims, Associate Curator, Permanent Collection (right), with Pamela Gruninger Perkins, Head, Branch Museums (fifth from right), and designer Charles Froom (left) explaining the layout and design of the Whitney Museum of American Art at Equitable Center to Benjamin Holloway, Chairman, Equitable Real Estate Group (second from right), and others associated with the project, August 1985.

## Whitney Museum of American Art at Equitable Center

This branch is located in The Equitable's new headquarters designed by Edward Larrabee Barnes. It consists of two galleries designed by Charles Froom, one for long-term installations of works from the Permanent Collection, the other for temporary exhibitions. Each exhibition is accompanied by a free brochure. Gallery talks are given Mondays, Wednesdays, and Fridays at 12:30.

### Exhibitions

#### Twentieth-Century American Art: Highlights of the Permanent Collection

February 13, 1986–May 22, 1987

The opening installation in the Permanent Collection gallery, which is on view for more than a year, presents forty outstanding paintings and sculptures dating from the turn of the century through the early 1980s. Major works by Thomas Hart Benton, Alexander Calder, Stuart Davis, Willem de Kooning, Arshile Gorky, Edward Hopper, Jasper Johns, Roy Lichtenstein, Louise Nevelson, and Georgia O'Keeffe are shown. The exhibition was organized by Patterson Sims, Associate Curator, Permanent Collection.

#### Figure as Subject: The Last Decade

February 13, 1986–May 28, 1986

This first temporary exhibition focused on figurative art, which has enjoyed a notable return to the mainstream of American art over the past decade. Twenty-four works

were selected from the Permanent Collection. Among the artists represented were Jean-Michel Basquiat, Louise Bourgeois, Philip Guston, Duane Hanson, Robert Hudson, Philip Pearlstein, and Kenny Scharf, whose approaches range from comic-strip animation to sociological scrutiny and from studio portraiture to Neo-Expressionism. The exhibition was organized by Patterson Sims, Associate Curator, Permanent Collection.

#### Hugh Ferriss: Metropolis

June 6–July 30, 1986

This exhibition illustrated the two major aspects of Hugh Ferriss' career: his commercial renderings as an architectural delineator and his independent visionary drawings. In the latter he critiques contemporary American architecture and urbanism and offers a new ideal of the modern metropolis. Among the broader issues addressed were the development of a modern style in skyscraper design, city-planning theory, and the role and status of the architectural delineator in the 1920s and 1930s. The exhibition was organized by Carol Willis for The Architectural League of New York.

### Educational Program

#### Hugh Ferriss Gallery Talks

Guest curator Carol Willis gave three gallery talks in conjunction with the Hugh Ferriss exhibition, on June 16, 23, and 30, 1986.



# Publications

## Books and Catalogues

*Bulletin of the Whitney Museum of American Art, 1984–85.* 80 pages; 59 black-and-white illustrations. Paper.

*Ralston Crawford* by Barbara Haskell. 160 pages; 149 illustrations, 50 in color. Paper.

*High Styles: Twentieth-Century American Design*, with essays by Rosemarie Haag Bletter, Martin Filler, David Gebhard, David A. Hanks, Esther McCoy, and Lisa Phillips. 216 pages; 170 illustrations, 60 in color. Published in association with Summit Books. Cloth and paper.

*Alex Katz*, with essays by Richard Marshall and Robert Rosenblum. 157 pages; 126 illustrations, 94 in color. Published in association with Rizzoli International Publications. Cloth and paper.

*Shaker Design* by June Sprigg. 228 pages; 150 color illustrations. Distributed in cloth by W. W. Norton & Company. Cloth and paper.

*Whitney Museum of American Art: Selected Works from the Permanent Collection* by Patterson Sims. 253 pages; 130 color illustrations. Research was supported in part by grants from the Andrew W. Mellon Foundation and the National Endowment for the Arts. Published in association with W. W. Norton & Company. Cloth and paper.

## Brochures

The following free brochures were published for Museum exhibitions:

*Art for the Masses 1911–1917* by Rebecca Zurier (PM)

*The Changing Likeness: Twentieth-Century Portrait Drawings* by Paul Cummings (PM)

*Connecticut Collects: American Art Since 1960* by Roni Feinstein (FC)

*Ralston Crawford Photographs* by Susan Cooke (FC)

*Hugh Ferriss: Metropolis* by Carol Willis (EC)

*Figure as Subject: The Last Decade. Selections from the Permanent Collection* by Patterson Sims (EC)

*John Haberle: Master of Illusion* by Gertrude Grace Sill (FC)

*Yasuo Kuniyoshi* by Lloyd Goodrich, Susan Lubowsky, and Tom Wolf (PM)

*Modern Machines: Recent Kinetic Sculpture* by Susan Lubowsky (PM)

*New American Filmmakers Series Program Notes* by John G. Hanhardt:

Bill Fontana

Howard Fried

Gary Hill

*The L.A. Rebellion: A Turning Point in Black Cinema*

Rita Myers

Yvonne Rainer

Deborah Whitman

*Photographic Fictions* by Roni Feinstein (FC)

*The Photography of Imogen Cunningham: A Centennial Selection* by Susan Ehrens and Leland Rice (PM)

*Sacred Images in Secular Art* by Helena Rubinstein Fellows in the Independent Study Program

*George Sugarman: Painted Wood Sculpture* by Nancy Princenthal; interview with the artist conducted by Lisa Phillips

*Three Printmakers: Jennifer Bartlett, Susan Rothenberg, Terry Winters* by Judith Goldman

*Twentieth-Century American Art: Highlights of the Permanent Collection* by Patterson Sims (EC)

*Urban Pleasures: New York 1900–1940* by Brendan Gill (PM)

## Exhibition Posters

"*Ralston Crawford.*" Reproduction of *Overseas Highway, 1939.* 24½ × 34½".

"*Eric Fischl.*" Reproduction of *Untitled, 1986.* 35 × 49½".

"*Alex Katz.*" Reproduction of *Red Coat, 1982.* 64 × 32".

## Videotape

*American Art '85: A View from the Whitney* by Russell Connor. Sponsored by the National Committee of the Whitney Museum. Video cassette for VHS and Betamax II systems, 28 minutes.

## Awards

The American Institute of Graphic Arts 1985 Cover Show Certificate of Excellence for the cover of *High Styles: Twentieth-Century American Design*; designed by Bonnell Design Associates.

The Art Museum Association of America 1985 Publications Design Competition Award of Excellence for *High Styles: Twentieth-Century American Design*; Bonnell Design Associates.



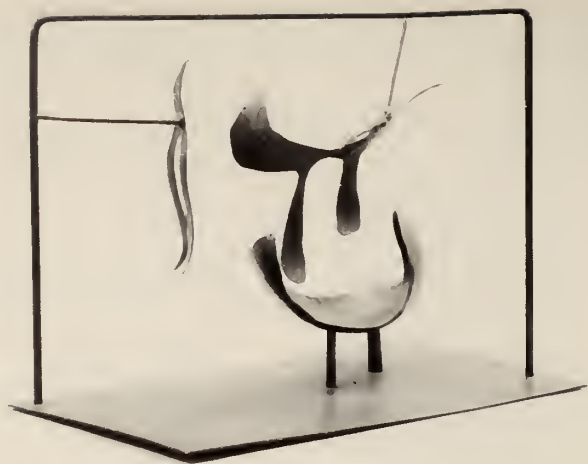
Installation view of "Sacred Images in Secular Art," organized by Helena Rubinstein Fellows in the Independent Study Program.

## Independent Study Program

The Independent Study Program, established in 1968, comprises two interrelated and complementary parts: the Museum Studies Program and the Studio Program. The program is designed to bring together both studio and art history students in shared activities to encourage understanding of the related disciplines. Every year ten advanced undergraduate and graduate students from universities in various parts of the world are selected to participate in the Museum Studies Program and are designated Helena Rubinstein Fellows in recognition of the substantial support provided to the program by the Helena Rubinstein Foundation. Each semester fifteen to twenty students are chosen for the Studio Program.

The Museum Studies Program has earned the respect of scholars, educators, and museum professionals for the significant contributions it has made in the fields of art history and museum studies. In addition to joining the studio participants in weekly seminars with professionals in the arts, the Helena Rubinstein Fellows organize exhibitions for Whitney Museum branches, allowing the program to function as an experimental laboratory in which the students are provided concrete, practical experience in museum work. Under the supervision of the Museum Studies instructor, and working closely with the Museum staff, the Fellows develop and implement exhibition proposals—selecting the work, designing and overseeing the installation, writing the brochure essay, and coordinating publicity.

The Studio Program participants, who are given individual studio space, engage in painting and sculpture, filmmaking, video, and performance art. With its informal structure and relatively small size, the program enables the students to have frequent discussions with the program instructors and to meet with the Helena Rubinstein Fellows in weekly seminars with artists, critics, and theorists. The Studio Program has enjoyed a reputation among art students, art educators, and professional artists as an enlightened and progressive approach to the education of young artists, and most have remained in New York City in order to benefit from the support and challenge that the New York art and intellectual communities provide. Many of these artists have achieved professional recognition, accumulating impressive exhibition credentials here and abroad.



Ibram Lassaw (b. 1913)  
*Sculpture in Steel*, 1938  
 Steel, 18 $\frac{5}{8}$  × 23 $\frac{1}{16}$  × 15 inches (47.3 × 59.9 × 38.1 cm)  
 Purchase, with funds from the Painting and Sculpture  
 Committee 86.11

## Seminar Leaders 1985–86

|                   |                  |
|-------------------|------------------|
| Vito Acconci      | Phil Mariani     |
| Lizzie Borden     | Allan McCollum   |
| Benjamin Buchloh  | Trinh T. Minh-ha |
| David Diaó        | Antonio Muntadas |
| Steve Fagin       | Bill Olander     |
| Jean Fisher       | Craig Owens      |
| Hal Foster        | Lisa Phillips    |
| Philip Glass      | Martha Rosler    |
| Hans Haacke       | Richard Serra    |
| Mary Kelly        | Laurie Simmons   |
| Barbara Kruger    | Nancy Spero      |
| Louise Lawler     | Leslie Thornton  |
| Sylvère Lotringer | Jackie Winsor    |
| Brice Marden      | Tom Zimmer       |

## Helena Rubinstein Fellows in Museum Studies

|                                                |
|------------------------------------------------|
| Julia Blaut                                    |
| Smith College, Northampton, Massachusetts      |
| Luke Dodd                                      |
| Trinity College, Dublin, Ireland               |
| Thomas Folland                                 |
| Nova Scotia College of Art and Design          |
| Madeleine Grynstejn                            |
| Columbia University, New York                  |
| Junko Iwabuchi                                 |
| California College of Arts and Crafts, Oakland |
| Brooke Kamin                                   |
| Amherst College, Amherst, Massachusetts        |
| Eric Nooter                                    |
| Leyden University, The Netherlands             |
| Lisa Suzuki                                    |
| Parsons School of Design, New York             |
| Erika M. Wolf                                  |
| Princeton University, Princeton, New Jersey    |
| Helen Woodall                                  |
| Pennsylvania State University, University Park |

## Studio Program Participants

|                                                                    |
|--------------------------------------------------------------------|
| Zoe Beloff                                                         |
| Columbia University, New York                                      |
| Gregg Bordowitz                                                    |
| School of Visual Arts, New York                                    |
| Victor Bouillon                                                    |
| University of California, Santa Cruz                               |
| Chris Bratton                                                      |
| Hunter College, City University of New York                        |
| Karen Cohen                                                        |
| School of Visual Arts, New York                                    |
| Judite Dos Santos                                                  |
| Rutgers University, New Brunswick, New Jersey                      |
| Graham Durward                                                     |
| Edinburgh College of Art, Scotland                                 |
| Adam Hassuk                                                        |
| State University of New York at Purchase                           |
| Jacqueline Humphries                                               |
| Parsons School of Design, New York                                 |
| Lynn Jackson                                                       |
| New York University                                                |
| Joel Katz                                                          |
| Hunter College, City University of New York                        |
| Rosina Lardieri                                                    |
| International Center of Photography, New York                      |
| Lydia Panas                                                        |
| School of Visual Arts, New York                                    |
| Liz Rodriguez                                                      |
| The Otis Art Institute of Parsons School of Design,<br>Los Angeles |
| Andrea Rosenthal                                                   |
| School of Visual Arts, New York                                    |
| Rirkrit Tiravanija                                                 |
| Ontario College of Art, Toronto                                    |
| Tina Wasserman                                                     |
| School of the Art Institute of Chicago                             |
| Marianne Weems                                                     |
| Barnard College, New York                                          |
| Barbara Westerman                                                  |
| University of Kassel, West Germany                                 |
| Amanda Wiel                                                        |
| Harvard University, Cambridge, Massachusetts                       |



# Public Education

## *Seminars with Artists*

This series of ten two-hour seminars per semester gives students of art and art history a rare opportunity to meet well-known artists and critics for informal talks. Two years ago arrangements were made with Hunter College of the City University of New York to establish joint fellowships for the program. Following are the artists and critics who conducted the seminars during the fall 1985 and spring 1986 semesters:

|                    |                  |
|--------------------|------------------|
| Nicholas Africano  | Jon Kessler      |
| Tony Bechara       | Barbara Kruger   |
| William Beckman    | Sherrie Levine   |
| Dara Birnbaum      | Brice Marden     |
| Richard Bosman     | Ed Paschke       |
| Sarah Charlesworth | Richard Prince   |
| Eric Fischl        | Carter Ratcliff  |
| Michael Heizer     | Peter Schjeldahl |
| Gary Indiana       | Donald Sultan    |
| Alex Katz          | Terry Winters    |

## *Curators Speak*

Free lectures by curators on current exhibitions are held monthly, especially for college students and faculty during the academic year. These lectures were made possible in 1985–86 by a grant from the Helena Rubinstein Foundation.

## *Artreach*

Artreach has been introducing New York City schoolchildren to American art at the Whitney Museum since 1977 with funding from Mrs. Laurance S. Rockefeller. Through the program, lecturers visit public and private schools, giving the students slide presentations and lectures, which are followed by guided tours of the Museum. Additional grants from the National Endowment for the Arts, New York City Department of Cultural Affairs, the Edward John Noble Foundation, and the Edwin Gould Foundation for Children now enable the Museum to reach not only elementary schools but also junior and senior high schools, and make it possible for the program to operate in all five boroughs of the city and reach more inner-city schools. Artreach, which began as a small pilot project involving twelve schools, has grown into a

program that contributes substantially to the art education of approximately 11,000 pupils in over 200 schools. In 1985–86 about 500 outside lectures and tours of the Museum were given.

## *Weekend Gallery Talks*

Free gallery talks on current temporary exhibitions were given on Saturdays and Sundays in 1985–86 by Linda F. Daitz, William E. Quinn, and Lynne Shapiro. These were made possible in part by The Joe and Emily Lowe Foundation and the Natural Heritage Trust.

## *School Group Program*

A grant from the Samuel and May Rudin Foundation, Inc., enables New York City public school groups to visit the exhibition "20th-Century American Art: Highlights of the Permanent Collection" with a Museum docent on Wednesdays and Thursdays at 10:00 a.m., before the Museum opens to the public. Organized in cooperation with the New York City Board of Education Cultural Arts Unit, the program has enabled 11,800 students to participate since it began in 1983.

## *Teachers Workshops*

A special series of workshops, each accommodating seventy-five art teachers, was inaugurated in the spring of 1984. Organized in cooperation with the New York City Board of Education Cultural Arts Unit, the workshops are designed to familiarize teachers with the history of twentieth-century American art as represented in the Museum's Permanent Collection, and to encourage them to include American art in the curriculum and to bring their students to the Museum. The workshops include viewings of the exhibition "20th-Century American Art: Highlights of the Permanent Collection" and the film of the same name, as well as a lecture, lunch, and a packet of educational materials. Separate workshops for elementary and secondary school teachers help them better prepare students for Museum visits. These sessions were conducted by Artreach lecturers, who developed workbooks for the program and are making follow-up visits to the schools. Funding for the program was provided by the Penzance Foundation.

# Docent Program

The Docent Program was established in 1983 to educate volunteers about the Museum's Permanent Collection and to teach them to communicate an understanding and appreciation of this art to the public. Volunteers who complete the intensive training program conduct free daily gallery tours of "20th-Century American Art: Highlights of the Permanent Collection" and, since 1984, of temporary exhibitions. They also give tours to New York City students participating in the School Group Program described above and to other groups visiting the Museum.

The ten-week training period consists of twenty two-hour classes. Trainees are required to attend all classes, which include lectures by curators and other members of the staff, docent tours, and discussions. There are assigned readings, observations of tours in other museums, examinations, and required trial tours by the trainees.

Active docents are expected to spend four hours a week in the Museum for at least two years. During that time there are opportunities for docents to attend lectures, tours, and films on art. Performance evaluation is conducted each year by the staff of the Public Education Department.



Linda Daitz, Adult Education Coordinator, discussing works in the "Eric Fischl" exhibition as part of the program of free gallery talks for the public.

## Docents:

Linda F. Daitz, Coordinator

|                       |                  |
|-----------------------|------------------|
| Phoebe Abelow         | Adrian Mnuchin   |
| Ewa Bartos*           | Helga Orthofer   |
| Barbara Bellin*       | Elise Pustilnik  |
| Cornelia E. Blaut     | Marilyn Redfield |
| Elissa Fineman*       | Jeffrey Resnick  |
| Kitty Glantz          | Judy Ringer*     |
| Jan Hartley           | Norbert Robbins* |
| Bernard Heineman, Jr. | Denise Selati*   |
| Terri Wolfe Hirsch*   | Marissa Sorger*  |

Whitney Museum of American Art, Fairfield County

|                    |                   |
|--------------------|-------------------|
| Ethel Cipri        | Morna Ryan        |
| Janina Finsthwait  | Susie Salomon     |
| Claire Henriques   | Carolyn Schmidt   |
| Nancy Hergert      | Frances Sokol     |
| Marjorie Rodeman   | Harriet Van Vliet |
| Florence Rosenberg | Cindy West        |

Whitney Museum of American Art at Philip Morris

|                   |                  |
|-------------------|------------------|
| Madeleine Bennett | Leatrice Freiser |
| Elayne Blackman   | Judy Ringer      |
| Carol Feinberg    | Lee Segal        |
| John Felder       | Berenice Sherer  |
| Phyllis Fogelson  | Susan Weseley    |

Whitney Museum of American Art at Equitable Center

|                  |                 |
|------------------|-----------------|
| Barbara Braddock | Berenice Sherer |
| Andrea Burzyk    | Geraldine Smith |
| Elise Pustilnik  |                 |



Barbecue for docents and volunteers hosted by Mr. and Mrs. William S. Woodside at the Whitney Museum.

\* trainees

# Special Public Events

Organized by the Public Education Department

## Film and Video on Art

The fourth annual summer series of films and videotapes on twentieth-century American art and artists was presented July 9–28, 1985.

## Whitney Museum of American Art Distinguished Lectures on American Art and Culture

The fourth annual series of lectures on twentieth-century American art and its relationship to the social, political, and cultural history of the period was held at The Asia Society. Participants this year were:

Carter Ratcliff, Contributing Editor, *Art in America*, and author of recent books on Robert Longo and John Singer Sargent: "Art and Rhetoric" January 20, 1986

Arthur Danto, Johnsonian Professor of Philosophy at Columbia University and art critic for *The Nation*: "Philosophy, History, the End of Art, and Related Matters" February 25, 1986

John Wilmerding, Deputy Director of the National Gallery of Art, Washington, D.C.: "American Artists and the Maine Coast, 1830–1930" March 10, 1986

## Whitney Symposium on American Art

The ninth annual Whitney Symposium on American Art, introducing original research by graduate students and scholars beginning their careers in American art, was

sponsored by Joel and Anne Ehrenkranz. The papers were selected by Anna Chave, Assistant Professor, Art History, Harvard University; Susan Fillin Yeh, Assistant Professor, Art History, Yale University; John Paoletti, Professor, Art History, Wesleyan University; and Edward S. Perry, Professor, Theater Arts and Art, Middlebury College. The following papers were read on April 28, 1986:

"Minimalist Ideologies: Robert Morris' Hearing (1972)" by Maurice Berger, Visiting Assistant Professor, Hunter College, City University of New York

"Bruce Weber and the Extension of the Sexual Discourse" by Joseph John Inguanti, Ph.D. candidate, Yale University

"'Empty Value' in the 60s: Andy Warhol, Fashion and Modernism" by Rhonda Lieberman, Ph.D. candidate, Yale University

"David Smith's Landscapes" by Joan Pachner, Ph.D. candidate, Institute of Fine Arts, New York University

"Robert Smithson: Writings and Works, 1964–68" by Apinan Poshyananda, Ph.D. candidate, Cornell University

"The Film/Video Dialogue: Theory and Practice" by Catherine Russell, Ph.D. candidate, New York University



Talent Unlimited Dance Company performance at Julia Richman High School, combining projections of art from the Permanent Collection with choreography, presented in collaboration with the Whitney Museum's Artreach program, coordinated by Lynne Shapiro. The work illustrated is Elizabeth Murray, *Children's Meeting*, 1978.



# Membership Events



Susan Rothenberg (b. 1945)

*Stumblebum*, 1985–86

Lithograph: sheet and image,  $86\frac{1}{2} \times 42\frac{1}{2}$  inches ( $219.7 \times 108$  cm)

Purchase, with funds from the Print Committee 86.9

“Art for the Masses 1911–1917” opening reception at the Whitney Museum at Philip Morris, for Whitney Circle, July 18, 1985

“John Haberle: Master of Illusion” opening reception at the Whitney Museum, Fairfield County, for Whitney Circle, September 10, 1985

Presentation by Michael Graves and Tom Armstrong of the proposed expanded Whitney Museum of American Art, and cocktails, for Whitney Circle and Friends, September 12 and October 28, 1985

“High Styles: Twentieth-Century American Design” preview and cocktail reception in honor of Venturi, Rauch and Scott Brown and the guest curators, for Whitney Circle, September 18, 1985

“High Styles: Twentieth-Century American Design” opening reception for Chase Manhattan Bank, designers, manufacturers, lenders, and Whitney Circle, September 18, 1985

“High Styles: Twentieth-Century American Design” private preview for Whitney Circle and Friends followed by opening reception with lenders and invited guests, September 19, 1985

“High Styles: Twentieth-Century American Design” opening reception for Contributors and Members, September 20, 1985

“Ralston Crawford” installation tour with Barbara Haskell, for Whitney Circle, October 1, 1985

“Ralston Crawford” private preview for Whitney Circle and Friends followed by opening reception with lenders and invited guests, October 2, 1985

“Modern Machines: Recent Kinetic Sculpture” opening reception at the Whitney Museum at Philip Morris for Whitney Circle, October 10, 1985

Tours and work sessions for children of Whitney Circle and Friends, at the Whitney Museum at Philip Morris, October 19, November 2 and 16, 1985

“Ralston Crawford” brunch and lecture by Barbara Haskell, for Whitney Circle and Friends, November 3, 1985

Trip to New York City design centers and showrooms in conjunction with “High Styles: Twentieth-Century American Design” with Nancy Princenthal, and lunch, for Whitney Circle and Friends, November 7, 1985

Architectural and design tour of Venturi home, Nakashima and Esherick studios, and Fonthill, with Nancy Princenthal, for Whitney Circle and Friends, November 13, 1985

"Ralston Crawford Photographs" opening reception at the Whitney Museum, Fairfield County, for Whitney Circle, November 14, 1985

"High Styles: Twentieth-Century American Design" brunch and discussion with Lisa Phillips and Martin Filler, for Whitney Circle and Friends, November 17, 1985

Day trip to the Wadsworth Atheneum, Hartford, and a tour of the area with Brendan Gill, for Whitney Circle and Friends, November 20, 1985

Open house and reception for new members and special donors, November 21, 1985

"20th-Century American Drawings: Methods, Materials, and Meanings," a course given by Paul Cummings for Whitney Circle and Friends, November 25, December 2 and 9, 1985

Day trip to the Carnegie International exhibition, Pittsburgh, with Patterson Sims and Barbara Haskell, for Whitney Circle and Friends, December 4, 1985

"Sugarman on Sugarman," an illustrated talk by George Sugarman and cocktail reception for Whitney Circle and Friends, December 12, 1985

"The Photography of Imogen Cunningham: A Centennial Selection" opening reception at the Whitney Museum at Philip Morris, for Whitney Circle, December 12, 1985

Tours and work sessions for children of all members, at the Whitney Museum at Philip Morris, January 11, 18 and 25, 1986

Premiere of videotape, *American Art '85: A View From the Whitney on the "1985 Biennial Exhibition,"* produced by Russell Connor and sponsored by the National Committee, for Whitney Circle and Friends, January 23, 1986

"Connecticut Collects: American Art Since 1960" opening reception at the Whitney Museum, Fairfield County, for Whitney Circle, January 28, 1986

"High Styles: Twentieth-Century American Design" brunch and lecture by David Hanks and Rosemarie Haag Bletter, for Whitney Circle and Friends, February 9, 1986

Opening of Whitney Museum at Equitable Center, for Whitney Circle, February 11, 1986

Opening of Whitney Museum at Equitable Center, for Friends, Contributors, and Members, February 12, 1986

"Eric Fischl" installation tour with the artist and David Whitney, for Whitney Circle, February 18, 1986

"Eric Fischl" private preview for Whitney Circle and Friends followed by opening reception with lenders and invited guests, February 19, 1986

"Alex Katz" installation tour with the artist and Richard Marshall, for Whitney Circle, March 11, 1986



Jasper Johns (b. 1930)

*Untitled, frontispiece from the book Poems by Wallace Stevens, 1985*

Etching and aquatint: sheet, 11 $\frac{1}{16}$  × 8 $\frac{3}{16}$  inches (29.7 × 20.8 cm); image, 9 $\frac{7}{16}$  × 6 $\frac{3}{16}$  inches (24.3 × 16 cm)

Purchase, with funds from the Print Committee 85.63

"Alex Katz" private preview for Whitney Circle and Friends followed by opening reception with lenders and invited guests, March 12, 1986

"Alex Katz" opening reception for Contributors and Members, March 13, 1986

"Alex Katz" brunch and lecture by the artist and Richard Marshall, for Whitney Circle, Friends, and Contributors, March 23, 1986

Benefit performance by the Paul Taylor Dance Company, with sets by Alex Katz, at City Center and reception at the Whitney Museum, for all members, April 1, 1986

"The Permanent Collection Highlighted: 20th-Century American Art," three lectures by Patterson Sims, for all members, April 2, 9, and 16, 1986

"Photographic Fictions" opening reception at the Whitney Museum, Fairfield County, for Whitney Circle, April 3, 1986



Day trip to Washington, D.C., to visit museums and private collections with Patterson Sims, for Whitney Circle and Friends, April 4, 1986

"Yasuo Kuniyoshi" opening reception at the Whitney Museum at Philip Morris, for Whitney Circle, April 10, 1986

"Eric Fischl" talk by the artist, and cocktails, for Whitney Circle and Friends, April 17, 1986

Brunch and panel discussion on contemporary representational art with Richard Armstrong, Irving Sandler, and Peter Schjeldahl, for Whitney Circle, Friends, and Contributors, April 27, 1986

"Shaker Design" installation tour with June Sprigg, and cocktails, for Whitney Circle, May 27, 1986

"Shaker Design" private preview for Whitney Circle and Friends followed by opening reception with lenders and invited guests, May 29, 1986

"Yesterday's Tomorrows: Past Visions of the American Future" opening reception at the Whitney Museum, Fairfield County, for Whitney Circle, June 10, 1986

Day trip to Massachusetts and New York Shaker villages with June Sprigg, for Whitney Circle and Friends, June 11, 1986

"Shaker Design" illustrated talk by June Sprigg, and cocktails, for Whitney Circle and Friends, June 18, 1986

"James Rosenquist" installation tour with the artist and Richard Marshall, and cocktails, for Whitney Circle, June 24, 1986

"James Rosenquist" private preview for Whitney Circle and Friends followed by opening reception with lenders and invited guests, June 25, 1986

"The Changing Likeness: Twentieth-Century Portrait Drawings" opening reception at the Whitney Museum at Philip Morris, for Whitney Circle, June 26, 1986

Open house with guided tours and reception for new members and Annual Fund donors, June 26, 1986

The following corporations and institutions held events at the Museum in conjunction with exhibitions:

Campbell's Soup press reception, October 3, 1985

College Art Association annual meeting, October 5, 1985

House & Garden cocktail reception and viewing of "High Styles: Twentieth-Century American Design," October 10, 1985

Chase Manhattan Bank dinner dance and viewing of "High Styles: Twentieth-Century American Design," October 16, 1985

Williams College Alumni cocktail reception and viewing of "High Styles: Twentieth-Century American Design," October 17, 1985

Massachusetts Institute of Technology cocktail reception and viewing of "High Styles: Twentieth-Century American Design," October 18, 1985

American Friends of Cambridge cocktail reception and viewing of "High Styles: Twentieth-Century American Design," October 23, 1985

Chase Manhattan Bank dinner and viewing of "High Styles: Twentieth-Century American Design," November 3, 1985

Champion International Corporation employees reception and viewing of "Ralston Crawford," November 6, 1985

CBS Records cocktail reception for Bob Dylan and viewing of "High Styles: Twentieth-Century American Design," November 13, 1985

Cravath, Swaine & Moore dinner and viewing of "High Styles: Twentieth-Century American Design," November 14, 1985

Morgan Guaranty Trust Company dinner and viewing of "High Styles: Twentieth-Century American Design," November 20, 1985

Tufts University Alumni cocktail reception and viewing of "High Styles: Twentieth-Century American Design," December 4, 1985

Citibank dinner and viewing of "High Styles: Twentieth-Century American Design," December 6, 1985

Steelcase, Inc. cocktail reception and viewing of "High Styles: Twentieth-Century American Design," December 18, 1985

Wheaton College cocktail reception and viewing of "High Styles: Twentieth-Century American Design," January 16, 1986

Hewitt School dinner and viewing of "High Styles: Twentieth-Century American Design," March 6, 1986

Skowhegan School cocktail reception and viewing of "Alex Katz," March 20, 1986

New York Foundation for the Arts reception and viewing of "Alex Katz," May 8, 1986

American Can Company dinner and viewing of "Alex Katz," May 19, 1986

United Technologies Corporation cocktail reception and viewing of "Shaker Design," May 28, 1986

Hancock Shaker Museum cocktail reception and viewing of "Shaker Design," June 4, 1986

American Standard Inc. luncheon and viewing of "Alex Katz" and "Shaker Design," June 6, 1986

Skadden, Arps, Slate, Meagher & Flom dinner and viewing of "Alex Katz" and "Shaker Design," June 12, 1986

Old Chatham Shaker Museum cocktail reception and viewing of "Shaker Design," June 19, 1986



# Seen at the Whitney



National Committee members Tony and Cetic Ames (left) talking to Alex Katz at the opening of the artist's retrospective.



Vija Celmins (center), with Ed Moses and Dominique de Menil, discussing *The View*, the limited edition published this year by the Library Fellows, with mezzotints by Vija Celmins and text by Czeslaw Milosz.



At the spring 1986 Corporate Benefit held at the new Equitable Center, from left, Robert Froehlke, Chairman of the Board of The Equitable and Chairman of the Benefit; Tom Armstrong; and Warren Phillips, Chairman, Dow Jones & Company, Inc.



George Sugarman (left) and Ronald Bladen at the Lobby Gallery Associates' reception for "George Sugarman: Painted Wood Sculpture."



Leonard and Evelyn Lauder (center) and Robert F. Daniel, President and CEO of United Technologies, with his wife, Barbara, greeting D. Ronald Daniel, Director, McKinsey & Company, Inc., at the "Shaker Design" opening.



Steve Miller (left) with Mel Kendrick and his son, Max, at the National Committee's 1986 spring outing.

# Acquisitions

July 1, 1985–June 30, 1986

Dimensions are given first in inches, then in centimeters, height preceding width, preceding depth. Dimensions of works on paper are overall, unless noted as sight (measured within the frame or mat opening), or unless both image and sheet size are given. Dimensions of sculpture do not include base unless it is an integral part of the work.

The accession number of a work refers to the year of acquisition and, after a decimal point, to the sequence of its addition to the Permanent Collection during that year. For example, 86.3 indicates that the work was the third work acquired in 1986. Promised gifts are noted with the letter P and the order of the two figures is reversed. For works accessioned in a group, the year is followed by the group accession number and the individual item number within the group. For example, 85.76.1 and 85.76.2 refer to the first and second works in a group.

**Milton Avery** (1885–1965)  
*Tree Fontosy*, 1950  
Oil on canvas, 30¼ × 40¼  
(76.8 × 102.2)  
Mrs. Percy Uris Bequest 85.49.1

**Jack Beal** (b. 1931)  
*The Peaks of Otter in the Blue Ridge Mountains*, 1975  
Pastel on paper, 48 × 51 (121.9 × 129.5)  
Purchase, with funds from the Drawing Committee 85.56

**Thomas Hart Benton** (1889–1975)  
*Poker Night (from The Streetcorner Named Desire)*, 1948  
Tempera and oil on panel, 36 × 48  
(91.4 × 121.9)  
Mrs. Percy Uris Bequest 85.49.2

**Harry Bertoia** (1915–1978)  
*Untitled*, c. 1960  
Brass and bronze wire,  
53¼ × 87¾ × 20⅞  
(135.3 × 222.9 × 53)  
Gift of Dr. and Mrs. Sheldon C. Sommers 86.35

**Charles Biederman** (b. 1906)  
*New York, February 1936*, 1936  
Gouache on composition board, 29½ × 21½ (76 × 53.8)  
Purchase, with funds from the Drawing Committee 85.57

**Peter Blume** (b. 1906)  
*Woikiki, Honolulu*, 1954  
Ink on paper, 5½ × 8½ (14 × 21.6)  
Katherine Schmidt Shubert Bequest 85.75.8

*Outskirts of Rome*, 1957  
Ink on paper, 6¾ × 11½ (17.1 × 28.1)  
Katherine Schmidt Shubert Bequest 85.75.6

*Sokonnet Rocks*, 1970  
Graphite on paper, 8⅞ × 11½ (21.3 × 28.1)  
Katherine Schmidt Shubert Bequest 85.75.7

**Louise Bourgeois** (b. 1911)  
*Untitled*, 1946  
Ink and gouache on paper, 24⅞ × 18⅜ (61.3 × 46.7)  
Purchase, with funds from the Mr. and Mrs. Isidore M. Cohen Purchase Fund 85.73

**Alexander Calder** (1898–1976)  
*Hondstond on the Toble*, 1931  
Ink on paper, 22¾ × 30⅞ (57.8 × 78.4)  
Gift of Philip and Lynn Straus 85.50

**Federico Castellon** (1914–1971)  
*The New Robe #2*, c. 1939  
Lithograph: sheet, 15½ × 11⅞ (40.5 × 30.2); image, 12⅞ × 9½ (31.6 × 25.2)  
Purchase, with funds from the Print Committee 86.24

**Howard Cook** (1901–1980)  
*Engine Room*, 1930  
Lithograph: sheet, 15½ × 18⅞ (40.2 × 46); image, 10⅞ × 12½ (25.7 × 31)  
Purchase, with funds from the Print Committee 86.25

**Stuart Davis** (1894–1964)  
*Ploce Posdeloup #2*, 1929  
Lithograph: sheet, 14½ × 11½ (36.8 × 28.7); image, 13⅞ × 10⅞ (34.6 × 27.6)  
Purchase, with funds from the Print Committee 86.26

**Willem de Kooning** (b. 1904)  
*Clomdigger*, 1972  
Bronze, 59¾ × 29 × 23 (151.8 × 73.7 × 58.4)  
Gift of Mrs. H. Gates Lloyd 85.51

**Guy Pène du Bois** (1884–1958)  
*Virginio in Doorway*, c. 1913  
Oil on panel, 15½ × 11½ (39.4 × 29.2) sight  
Mrs. Percy Uris Bequest 85.49.4

*Fête Chompêtre*, 1928  
Oil on canvas, 36¼ × 29 (92.1 × 73.7)  
Mrs. Percy Uris Bequest 85.49.3

**Werner Drewes** (b. 1899)  
*In the Blue Spoce*, 1944  
Woodcut: sheet, 11½ × 17½ (30 × 45.6); image, 9⅞ × 15⅞ (25.1 × 39.5)  
Purchase, with funds from the Print Committee 86.6

**Carroll Dunham** (b. 1949)  
*Untitled*, 1984–85  
Lithograph: sheet and image, 27½ × 19½ (71 × 48.4)  
Purchase, with funds from the Print Committee 85.70

*Accelerotor*, 1985  
Lithograph: sheet and image, 41¾ × 29¾ (106 × 75.6) irregular  
Purchase, with funds from the Print Committee 85.69

*Untitled*, 1985  
Lithograph: sheet, 24⅞ × 18⅜ (62.5 × 46.7) irregular; image, 17½ × 13½ (45.2 × 34.4)  
Purchase, with funds from the Print Committee 85.71

*Color Messoge A*, 1985–86  
Lithograph: sheet and image, 13⅞ × 8⅞ (33.3 × 21.7) irregular  
Purchase, with funds from the Print Committee 86.21

*Color Messoge B*, 1985–86  
Lithograph: sheet and image, 13⅞ × 8¾ (33.3 × 22.2) irregular  
Purchase, with funds from the Print Committee 86.22

*Color Messoge C*, 1985–86  
Lithograph: sheet and image, 12½ × 8½ (32.9 × 22.4) irregular  
Purchase, with funds from the Print Committee 86.23

*Pine Gop*, 1985–86  
Mixed media on wood veneers, 77 × 41 (195.6 × 104.1)  
Purchase, with funds from The Mnuchin Foundation 86.36

**Mary Frank** (b. 1933)  
*Crossing*, 1977  
Monotype: sheet, 26½ × 37½ (66.2 × 96); image, 23⅞ × 34⅞ (59.8 × 88.6)  
Gift of Wolf Kahn 85.77

**Jared French** (b. 1905)  
*Sleep #1*, c. 1936  
Graphite on paper, 10 × 14½ (25.4 × 35.7)  
Katherine Schmidt Shubert Bequest 85.75.4

**Lloyd Lózes Goff** (1917–1982)  
*Mount St. Michele*, n.d.  
Watercolor and gouache on paper, 10¾ × 15¾ (27.3 × 40) sight  
Katherine Schmidt Shubert Bequest 85.75.3





Jasper Johns (b. 1930). *Untitled*, 1984. Charcoal on paper, 44 × 33½ inches (111.8 × 84.3 cm). Purchase, with funds from the Burroughs Wellcome Purchase Fund, the Equitable Life Assurance Society of the United States Purchase Fund, the Mr. and Mrs. Thomas M. Evans Purchase Fund, and the Mrs. Percy Urus Purchase Fund 86.4





Roy Lichtenstein (b. 1923). *Moonscope*, 1985, from the series *Landscapes*. Lithograph, woodcut, and serigraph: sheet,  $37\frac{3}{16} \times 55\frac{1}{4}$  inches (94.5 × 140.3 cm); image,  $34\frac{3}{16} \times 52\frac{3}{16}$  inches (86.8 × 132.9 cm). Purchase, with funds from the Print Committee 86.7

**Al Held (b. 1928)**

76 C-7, 1976

Colored pencil, graphite, crayon, and felt tip pen on paper,  $27 \times 39\frac{15}{16}$  (68.6 × 101.4)

Purchase, with funds from the Drawing Committee 86.2

**Jenny Holzer (b. 1950)**

*Studies for Unex Sign #1*, 1983

Portfolio of 22 drawings, various media,  $22 \times 17\frac{5}{8} \times \frac{3}{4}$  (55.9 × 44.8 × 1.9) overall

Gift of the artist 85.54.1-22

**Bill Jensen (b. 1945)**

*Drawing for Spoons & Strows II*, 1983

Charcoal on paper,  $23\frac{3}{4} \times 17\frac{7}{8}$  (60.3 × 45.4)

Purchase, with funds from the Vain and Harry Fish Foundation, Inc. 85.58

**Jess (b. 1923)**

*Young People In Porticular Will Find It*, 1983

Collage on paper mounted on wood,  $21 \times 48\frac{1}{4}$  (53.3 × 122.6)

Purchase, with funds from the Drawing Committee 86.17

**Jasper Johns (b. 1930)**

*Torget*, 1960

Lithograph: sheet,  $22\frac{1}{16} \times 17\frac{1}{16}$  (57.3 × 44.6); image,  $11\frac{1}{16} \times 12$  (30.3 × 30.5)

Purchase, with funds from the Print Committee 85.62

**Untitled**, 1984

Charcoal on paper,  $44 \times 33\frac{3}{16}$  (111.8 × 84.3)

Purchase, with funds from the Burroughs Wellcome Purchase Fund, the Equitable Life Assurance Society of the United States Purchase Fund, the Mr. and Mrs. Thomas M. Evans Purchase Fund, and the Mrs. Percy Uris Purchase Fund 86.4

**Untitled**, frontispiece from the book *Poems by Wallace Stevens*, 1985

Etching and aquatint: sheet,  $11\frac{11}{16} \times 8\frac{7}{16}$  (29.7 × 20.8); image,  $9\frac{9}{16} \times 6\frac{3}{16}$  (24.3 × 16)

Purchase, with funds from the Print Committee 85.63

**Barbara Kruger (b. 1945)**

**Untitled** (*We will no longer be seen and not heard*), 1985

Portfolio of 9 photolithographs with serigraphy:  $20\frac{1}{2} \times 20\frac{1}{2}$  (52.1 × 52.1) each;  $21\frac{9}{16} \times 21\frac{3}{16} \times 1\frac{1}{2}$  (54.8 × 54.1 × 3.8) overall

Purchase, with funds from the Print Committee 85.61.1-9

**Yasuo Kuniyoshi (1889-1953)**

*Western Landscape* (Comstock), 1941

Graphite on paper,  $14 \times 17$  (35.6 × 43.2)

Gift of Mrs. Sara Mazo Kuniyoshi 85.76.1

**Study for Juggler**, 1952

Graphite on paper,  $18\frac{1}{16} \times 23\frac{7}{8}$  (47.8 × 60.6)

Gift of Mrs. Sara Mazo Kuniyoshi 85.76.2

**Robert Kushner (b. 1949)**

*Vivo Flomenco*, 1979

India ink, gouache, and metallic paint on paper,  $19 \times 18\frac{3}{4}$  (48.3 × 47.6)

Gift of Norman Dubrow 85.53

**Armin Landeck (1905-1984)**

*Studio Interior No. 1*, 1935

Drypoint: sheet,  $12 \times 15$  (30.5 × 38.1); image,  $7\frac{7}{8} \times 10\frac{1}{2}$  (20 × 26.7)

Purchase, with funds from the Print Committee 86.27

**Ibram Lassaw (b. 1913)**

*Sculpture in Steel*, 1938

Steel,  $18\frac{5}{8} \times 23\frac{3}{16} \times 15$  (47.3 × 59.9 × 38.1)

Purchase, with funds from the Painting and Sculpture Committee 86.11

**Roy Lichtenstein (b. 1923)**

*Moonscope*, 1985, from the series *Landscapes*

Lithograph, woodcut, and serigraph: sheet,  $37\frac{3}{16} \times 55\frac{1}{4}$  (94.5 × 140.3); image,  $34\frac{3}{16} \times 52\frac{3}{16}$  (86.8 × 132.9)

Purchase, with funds from the Print Committee 86.7

**Jacques Lipchitz** (1891–1973)  
*Mother and Child*, 1949  
 Bronze,  $52 \times 32 \times 32$  ( $132.1 \times 81.3 \times 81.3$ )  
 Mrs. Percy Uris Bequest 85.49.5

**Louis Lozowick** (1892–1973)  
*Allen Street (Under the El)*, 1929  
 Lithograph: sheet,  $11\frac{5}{16} \times 15\frac{1}{16}$   
 ( $28.7 \times 40.2$ ); image,  $7\frac{9}{16} \times 11\frac{3}{16}$   
 ( $19.2 \times 28.4$ )  
 Purchase, with funds from the Print  
 Committee 86.28

**Robert Mangold** (b. 1937)  
*Untitled*, 1984  
 Graphite and colored pencil on paper,  
 $55\frac{5}{8} \times 39\frac{3}{8}$  ( $140 \times 99.4$ )  
 Purchase, with funds from the John I. H.  
 Baur Purchase Fund and the Wilfred  
 P. and Rose J. Cohen Purchase Fund  
 85.59

**Brice Marden** (b. 1938)  
*Focus (I–V)*, 1979  
 Portfolio of 5 etchings and aquatints,  
 $16\frac{1}{4} \times 12\frac{1}{16} \times \frac{1}{8}$  ( $41.3 \times 30.6 \times .3$ )  
 overall  
 Purchase, with funds from the Print  
 Committee 85.64.1–5

**John Marin** (1870–1953)  
*Cubist Abstraction, Manhattan*, c. 1917  
 Graphite on paper,  $11 \times 8\frac{1}{2}$  ( $27.9 \times 21.6$ )  
 Purchase, with funds from the Drawing  
 Committee 86.18a–b

**Marisol** (b. 1930)  
*Bloodshot*, 1976  
 Colored pencil on paper,  $39\frac{5}{8} \times 27\frac{1}{16}$   
 ( $100 \times 70$ )  
 Purchase, with funds from the H. van  
 Ameringen Foundation 86.19

**John McLaughlin** (1898–1976)  
*Untitled (Geometric Abstraction)*, 1953  
 Oil on panel,  $32 \times 38$  ( $81.3 \times 96.5$ )  
 Promised gift of Beth and James  
 DeWoody P.1.86

**Elizabeth Murray** (b. 1940)  
*Open Book*, 1985  
 Oil on canvas, 2 panels: panel a,  $90\frac{1}{2} \times 121 \times 11$  ( $229.9 \times 307.3 \times 27.9$ ) irregular; panel b,  $88\frac{3}{4} \times 111\frac{1}{4} \times 9\frac{3}{4}$  ( $224.2 \times 282.6 \times 24.8$ ) irregular  
 Gift of The Mnuchin Foundation  
 85.74a–b

**John Newman** (b. 1952)  
*Untitled*, 1986  
 Graphite, pastel, charcoal, chalk, and  
 conté crayon on paper,  $60 \times 60\frac{1}{16}$   
 ( $152.4 \times 152.6$ )  
 Purchase, with funds from Mr. and Mrs.  
 William A. Marsteller 86.20

**Isamu Noguchi** (b. 1904)  
*Variation on a Millstone #1*, 1962  
 Granite,  $24\frac{3}{8}$  (62.6) diameter, 4 (10.2)  
 depth  
 50th Anniversary Gift of Mrs. Robert M.  
 Benjamin 86.1

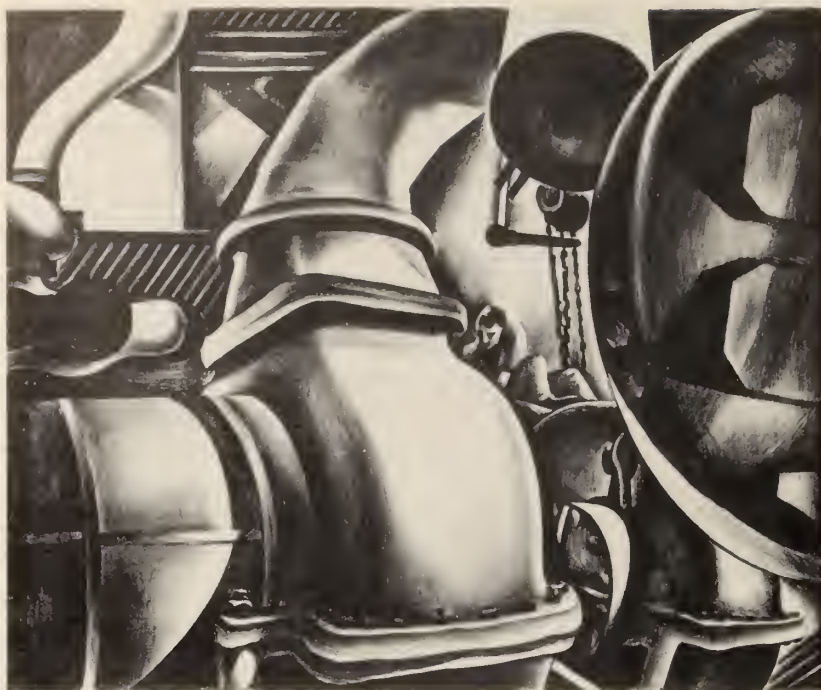
**Georgia O'Keeffe** (1887–1986)  
*Drawing No. 8*, 1915  
 Charcoal on paper mounted on card-  
 board,  $24\frac{1}{4} \times 18\frac{7}{8}$  ( $61.6 \times 47.9$ )  
 Purchase, with funds from the Mr. and  
 Mrs. Arthur G. Altschul Purchase  
 Fund 85.52  
*Flower Abstraction*, 1924  
 Oil on canvas,  $48 \times 30$  ( $121.9 \times 76.2$ )  
 50th Anniversary Gift of Sandra Payson  
 85.47

**Jules Pascin** (1885–1930)  
*Ganso's Exclusive Checking Place*, 1929  
 Carbon pencil on paper,  $19\frac{3}{4} \times 25\frac{1}{16}$   
 ( $48.9 \times 63.7$ )  
 Katherine Schmidt Shubert Bequest  
 85.75.1



**Harry Bertoia** (1915–1978). *Untitled*, c. 1960. Brass and bronze wire,  $53\frac{3}{4} \times 87\frac{3}{4} \times 20\frac{7}{8}$  inches ( $135.3 \times 222.9 \times 53$  cm). Gift of Dr. and Mrs. Sheldon C. Sommers 86.35





Howard Cook (1901–1980). *Engine Room*, 1930. Lithograph: sheet,  $15\frac{13}{16} \times 18\frac{1}{8}$  inches (40.2 × 46 cm); image,  $10\frac{1}{8} \times 12\frac{3}{16}$  inches (25.7 × 31 cm). Purchase, with funds from the Print Committee 86.25

**Judy Pfaff** (b. 1946)

*Supermercado*, 1986

Painted wood and metal,  $100\frac{1}{2} \times 163\frac{3}{4} \times 50$  (255.3 × 415.9 × 127)

Purchase, with funds from the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President; and the Sondra and Charles Gilman, Jr. Foundation, Inc. 86.34a–y

**Martin Puryear** (b. 1941)

*Sanctum*, 1985

Wood, wire mesh, and tar,  $76 \times 109 \times 87$  (193 × 276.9 × 221)

Purchase, with funds from the Painting and Sculpture Committee 85.72

**James Rosenquist** (b. 1933)

*Bunraku*, 1970

Lithograph: sheet,  $32 \times 23\frac{1}{4}$  (81.3 × 59.1); image,  $30 \times 23\frac{1}{4}$  (76.2 × 59.1)

Purchase, with funds from the Print Committee 85.65

**Susan Rothenberg** (b. 1945)

*Between the Eyes*, 1983–84

Lithograph and woodcut with collage: sheet,  $57\frac{1}{16} \times 33\frac{15}{16}$  (146.2 × 86.2); image,  $41\frac{1}{2} \times 27\frac{7}{16}$  (105.4 × 70)

Purchase, with funds from the Print Committee 85.67

*Between the Eyes*, 1984

Lithograph and woodcut with collage, colored chalk, charcoal, and ink: sheet and image,  $31\frac{11}{16} \times 48$  (80.5 × 121.9)

Purchase, with funds from the Print Committee 85.66

*Stumblebum*, 1985–86

Lithograph: sheet and image,  $86\frac{1}{2} \times 42\frac{1}{2}$  (219.7 × 108)

Purchase, with funds from the Print Committee 86.9

**Morton Schamberg** (1881–1918)

*Paris Café*, 1908–09

Oil on panel,  $14 \times 10\frac{1}{16}$  (35.6 × 25.6)

Gift of Mrs. Jean Whitehill 86.5.1

*Untitled (Mechanical Abstraction)*, 1916

Oil on composition board,  $20 \times 16$  (50.8 × 40.6)

50th Anniversary Gift of Mrs. Jean Whitehill 86.5.2

**Katherine Schmidt** (1898–1978)

*Tiger, Tiger*, 1933

Oil on canvas,  $30 \times 25$  (76.2 × 63.5)

Katherine Schmidt Shubert Bequest 86.15.1

*The Old Man Talks*, 1938

Oil on canvas,  $20 \times 38$  (58.8 × 96.6)

Katherine Schmidt Shubert Bequest 86.15.2

*Leaf Drawing*, n.d.

Carbon pencil and chalk on paper,  $12\frac{1}{2} \times 19\frac{1}{16}$  (31.8 × 48.4)

Katherine Schmidt Shubert Bequest 85.75.2

**Henry Schnakenberg** (1892–1970)

*Kent Falls*, 1955

Watercolor on paper,  $22\frac{1}{2} \times 15\frac{3}{8}$  (57.2 × 39.1)

Katherine Schmidt Shubert Bequest 85.75.5

**John Sloan** (1871–1951)

*Mosaic*, 1917

Etching and aquatint: sheet,  $12\frac{1}{2} \times 14$  (31.8 × 35.6); image,  $7\frac{3}{4} \times 9\frac{3}{4}$  (19.7 × 24.8)

Purchase, with funds from the Print Committee 86.29

**Robert Henri, Painter**, 1931

Etching: sheet,  $20\frac{3}{8} \times 14\frac{1}{2}$  (51.8 × 36.8); image,  $13\frac{3}{4} \times 10\frac{7}{8}$  (34.9 × 27.6)

Gift of Dr. and Mrs. Harold Rifkin 85.78

**Frank Stella** (b. 1936)

*Black Series II*, 1967

Series of eight lithographs: each sheet,  $15 \times 21\frac{7}{8}$  (38.1 × 55.6)

Purchase, with funds from Mr. and Mrs. William A. Marsteller 86.8.1–8

Conway, 1974, from the series *Eccentric Polygons*

Lithograph and serigraph: sheet,  $17\frac{1}{4} \times 22\frac{1}{4}$  (43.8 × 56.5); image,  $10\frac{1}{16} \times 15$  (25.6 × 38.1)

Purchase, with funds from the Print Committee 86.31

Moultonboro, 1974, from the series *Eccentric Polygons*

Lithograph and serigraph: sheet,  $17\frac{3}{16} \times 22\frac{1}{4}$  (43.7 × 56.5); image,  $13\frac{1}{2} \times 14\frac{3}{8}$  (34.3 × 37)

Purchase, with funds from the Print Committee 86.32

Sunapee, 1974, from the series *Eccentric Polygons*

Lithograph and serigraph: sheet,  $22\frac{1}{4} \times 17\frac{1}{4}$  (56.5 × 43.8); image,  $16 \times 14\frac{1}{16}$  (40.6 × 36.4)

Purchase, with funds from the Print Committee 86.30

*Dove of Tanna*, 1977, from the *Exotic Bird Series*

Mixed media on aluminum,  $154 \times 225 \times 36$  (391.2 × 571.5 × 91.4)

Partial and promised gift of Mr. and Mrs. Victor W. Ganz P.25.83

*Swan Engraving I*, 1982, from the series *Swan Engravings*

Etching,  $65\frac{7}{8} \times 51\frac{1}{2}$  (167.3 × 130.8) sight

Gift of Judge Steven D. Robinson 85.55.5

*Swan Engraving II*, 1982, from the series *Swan Engravings*

Etching with engraving,  $65\frac{3}{8} \times 51\frac{7}{8}$  (166.1 × 131.8) sight

Gift of Judge Steven D. Robinson 85.55.6

*Swan Engraving III*, 1982, from the series *Swan Engravings*

Etching with relief printing,  $65\frac{3}{8} \times 52$  (166.1 × 132.1) sight

Gift of Judge Steven D. Robinson 85.55.7

*Swan Engraving IV*, 1982, from the series *Swan Engravings*

Etching with relief printing,  $65\frac{3}{4} \times 51\frac{7}{8}$  (167 × 131.8) sight

Gift of Judge Steven D. Robinson 85.55.8



Swan Engraving Square I, 1982, from the series Swan Engravings  
Etching: sheet and image,  $53\frac{1}{4} \times 51\frac{1}{4}$  (135.3  $\times$  131.8) irregular  
Gift of Judge Steven D. Robinson  
85.55.9

Swan Engraving Square II, 1982, from the series Swan Engravings  
Etching with relief printing: sheet and image,  $53\frac{1}{4} \times 52\frac{1}{4}$  (136.5  $\times$  132.4) irregular  
Gift of Judge Steven D. Robinson  
85.55.10

Talladega Three I, 1982, from the series Circuits  
Etching,  $65\frac{7}{16} \times 51$  (166.2  $\times$  129.5) sight  
Gift of Judge Steven D. Robinson  
85.55.1

Talladega Three II, 1982, from the series Circuits  
Relief print on hand-colored paper,  $66\frac{7}{16} \times 51\frac{7}{8}$  (168.8  $\times$  131.8) sight  
Gift of Judge Steven D. Robinson  
85.55.2

Talladega Three III, 1982, from the series Circuits  
Relief print: sheet and image,  $66\frac{7}{8} \times 51\frac{1}{16}$  (168  $\times$  129.7) irregular  
Gift of Judge Steven D. Robinson  
85.55.3

Talladega Five I, 1982, from the series Circuits  
Relief print,  $66\frac{1}{4} \times 51\frac{1}{4}$  (168.3  $\times$  130.5) sight  
Gift of Judge Steven D. Robinson  
85.55.4

George Sugarman (b. 1912)  
Inscape, 1964  
Painted laminated wood, dimensions variable  
Purchase, with funds from the Painting and Sculpture Committee 86.10a-i  
  
Untitled, 1971  
Acrylic on paper,  $34\frac{7}{8} \times 45\frac{7}{8}$  (88.6  $\times$  116.5)  
Gift of the artist 86.12

Robert Therrien (b. 1947)  
No Title, 1985  
Tin on bronze,  $34\frac{3}{8}$  (87.9) height;  $16\frac{1}{2}$  (41.9) diameter  
Purchase, with funds from the Eli Broad Family Foundation 86.33

Wayne Thiebaud (b. 1920)  
Study for 24th Street Intersection, 1978  
Graphite on paper,  $22\frac{1}{8} \times 29\frac{15}{16}$  (56.2  $\times$  76)  
Purchase, with funds from The Norman and Rosita Winston Foundation, Inc. and the Drawing Committee 86.3

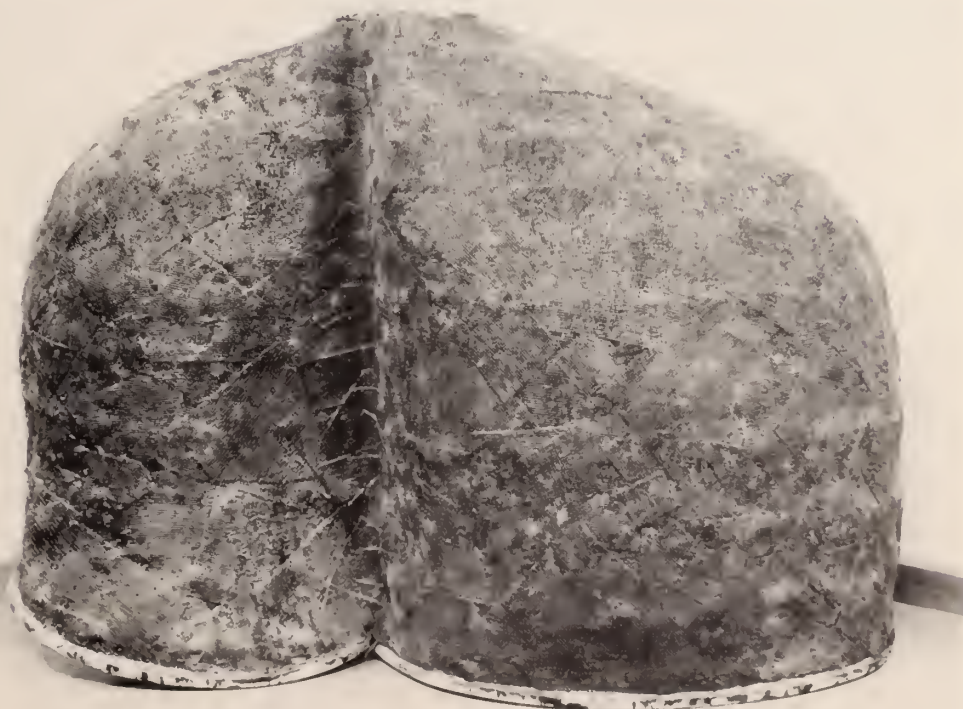
Tom Wesselmann (b. 1931)  
Steel Drawing/Amy Reclining #8, 1984-85  
Enamel on steel,  $25\frac{1}{2} \times 66\frac{1}{2}$  (64.8  $\times$  168.9)  
Purchase, with funds from the Mr. and Mrs. Isidore M. Cohen Purchase Fund and the Julia B. Engel Purchase Fund 85.60

H. C. Westermann (1922-81)  
The Green Hell, 1975, Number 1 from the Connecticut Ballroom series  
Woodcut: sheet,  $24\frac{1}{4} \times 30$  (61.6  $\times$  76.2); image,  $17\frac{1}{16} \times 23\frac{1}{16}$  (45.6  $\times$  60.8)  
Purchase, with funds from the Print Committee 85.68

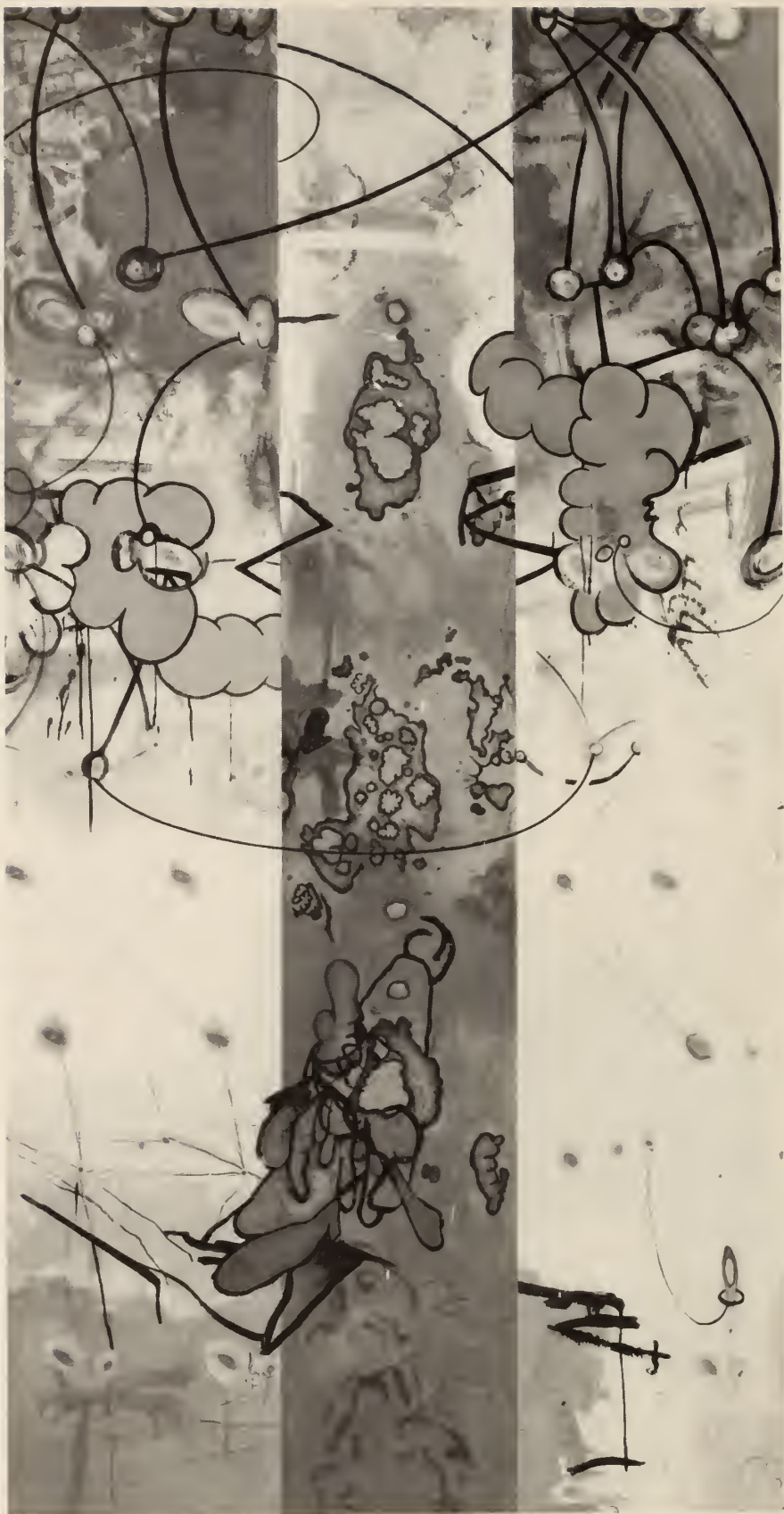
Terry Winters (b. 1949)  
Primer, 1985  
Offset lithograph: sheet and image,  $31\frac{1}{16} \times 23$  (78.9  $\times$  58.4)  
Purchase, with funds from Robert Sosnick 86.13

Folio, 1985-86  
Portfolio of 11 lithographs:  $31\frac{1}{16} \times 23\frac{3}{16} \times \frac{3}{4}$  (80.8  $\times$  58.9  $\times$  1.9) overall  
Purchase, with funds from Mr. and Mrs. William A. Marsteller, the Print Purchase Fund, and the Print Committee 86.16.1-11

Jack Youngerman (b. 1926)  
Study for February, 1965  
Watercolor on paper,  $23\frac{1}{16} \times 29$  (58.6  $\times$  73.7)  
Gift of Eric Green 85.48



Martin Puryear (b. 1941). *Sanctum*, 1985. Wood, wire mesh, and tar, 76  $\times$  109  $\times$  87 inches (193  $\times$  276.9  $\times$  221 cm). Purchase, with funds from the Painting and Sculpture Committee 85.72



Carroll Dunham (b. 1949)

*Pine Gap*, 1985–86

Mixed media on wood veneers, 77 × 41 inches (195.6 × 104.1 cm)

Purchase, with funds from The Mnuchin Foundation 86.36



# Lenders to Museum Exhibitions

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Forrest J. Ackerman  
Mr. and Mrs. Terence E. Adderley  
Warren Adelson  
Susan and Herbert Adler  
Alcan Smelters and Chemicals Ltd.,  
Montreal  
John Alexander  
Julian Allen  
AMAC Plastic Products, Sausalito,  
California  
American Craft Museum, New York  
Americana and Collectibles, York,  
Pennsylvania  
Mr. and Mrs. Harry W. Anderson  
Mr. and Mrs. Richard E. Anderson  
Lennart Andersson  
Apple Computer, Inc., Cupertino,  
California  
The Architectural League of New York  
Archives of American Art, Smithsonian  
Institution, Washington, D.C.; Alfred  
Frankenstein Papers  
Andrew A. Arentz, Jr.  
Argosy Bookstore, New York  
Art Complex Museum, Duxbury,  
Massachusetts  
The Art Institute of Chicago  
Richard Artschwager  
Atlantic Richfield Corporate Art  
Collection, Los Angeles  
Auburn University Collection, Auburn,  
Alabama  
Richard Avedon  
John Axelrod  
Mrs. Robert M. Ayres  
The Baltimore Museum of Art  
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Mr. and Mrs. Walter Bareiss  
Jayne Baum Gallery, New York  
John and Mary Ann Beach  
Perry S. Beekman  
Geoffrey Beene  
Mrs. Robert M. Benjamin  
Mr. and Mrs. Juan Bennazar  
Ward Bennett  
Ward Bennett Designs, Supreme  
Cutlery, New York  
Barry and Gail Berkus  
Berry-Hill Galleries, New York  
Black Filmmaker Foundation,  
New York  
Theodore Blake  
Mary and Leigh Block Gallery,  
Northwestern University, Evanston,  
Illinois  
The Richard W. Bock Sculpture  
Collection, Greenville College,  
Greenville, Illinois  
Boeing Commercial Airplane Company,  
Seattle  
Bokelberg Collection, Hamburg, West  
Germany  
Tim J. Bookout  
Mary Boone Gallery, New York  
Boston Public Library, Albert H. Wiggin  
Collection  
Geoffrey N. Bradfield  
Milton Bradley  
Brandywine River Museum, Chadds  
Ford, Pennsylvania  
Brickel Associates, New York  
The Brooklyn Museum  
Ellen Brooks  
Diane Brown Gallery, New York  
Brown Group, Inc., St. Louis  
Alan Buchsbaum  
Edna Bullock  
Rudolph Burckhardt  
Linda Butler  
Ben Caldwell  
JoAnn Callis  
Charles and Mary Grace Carpenter  
Robb Carr  
Amon Carter Museum, Fort Worth  
Casa Del Herrero, Santa Barbara  
Leo Castelli Gallery, New York  
Castelli Graphics, New York  
Wendell Castle  
May Castleberry  
Beth and David Cathers  
Champion International Corporation,  
Stamford, Connecticut  
Bruce Charlesworth  
The Chase Manhattan Bank  
Chrysler Historical Collection, Chrysler  
Corporation, Detroit  
The Chrysler Museum, Norfolk,  
Virginia  
Tim Chu  
Circle Fine Art Corporation, Chicago  
Cleveland Museum of Art  
Kip Coburn  
Jean Cohen  
Columbia University, Avery Architec-  
tural and Fine Arts Library, New York  
Columbia University, Rare Book and  
Manuscript Library, New York  
Columbus Museum of Art, Ohio  
Paula Cooper Gallery, New York  
Cooper-Hewitt Museum, The Smith-  
sonian Institution's National Muse-  
um of Design, New York  
Copco, Michael Lax Design, New York  
Cosanti Foundation, Scottsdale,  
Arizona  
Eileen Cowin  
Charles Cowles Gallery, New York  
Douglas S. Cramer  
Cranbrook Academy of Art Museum,  
Bloomfield Hills, Michigan  
Peggy Frank Crawford  
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Connecticut  
Dallas Museum of Art  
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Shaker Village, New Lebanon,  
New York  
Barnaby Davidson  
Earl Davis  
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R. J. Dawson  
Rudolph de Harak  
Jeffrey Deitch  
Elaine de Kooning  
Delaware Art Museum, Wilmington  
Depression Modern, New York  
Des Moines Art Center  
Marianne Deson Gallery, Chicago  
The Detroit Institute of Arts  
Martin Diamond Fine Arts, Inc.,  
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The Downe Collection  
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Martin Eidelberg  
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Electrolux Corporation, Stamford,  
Connecticut  
Embassy Entertainment, Blade Runner  
Partnership, Los Angeles  
Everhart Museum of Natural History,  
Science and Art, Scranton,  
Pennsylvania  
Fallingwater, Kaufmann Conservation,  
Western Pennsylvania Conservancy,  
Pittsburgh  
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Fantasy Film Memorabilia Collection,  
Hollywood  
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Mr. and Mrs. I. Irving Feldman  
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Film-Makers' Cooperative, New York  
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Company, Dearborn, Michigan  
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Barry Friedman Ltd., New York  
Friends of the Schindler House,  
Los Angeles  
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Fruitlands Museum, Harvard,  
Massachusetts  
Buckminster Fuller Institute, Los  
Angeles  
Alan Gabay  
Mr. and Mrs. Frederick Gahagan  
Galerie Renée Ziegler, Zurich  
The Gallery of Applied Arts, New York  
The Gallery of Modern Art, Iwaki, Japan  
Gallery 303, New York  
Jo Ann and Julian Ganz, Jr.  
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GATX, Deerfield, Michigan  
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 Michigan  
 Georgia Museum of Art, The University  
 of Georgia, Athens  
 The J. Paul Getty Museum, Malibu,  
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 Michigan  
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 Max Hutchinson Gallery, New York  
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 of Modern Art, New York  
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 International Museum of Photography  
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 Gregory Jein  
 Glenn L. Johnson  
 Philip Johnson  
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 Walter B. Jones  
 Jo-Ran Neon, North Haven, Connecticut  
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 Albert A. List Family Collection  
 Albert and Vera List  
 Mr. and Mrs. Joseph Loiodice  
 Meredith Long & Co., Houston  
 Los Angeles County Museum of Art  
 Wesley Love  
 Barry Lowen  
 Lurhing, Augustine & Hodes Gallery,  
 New York  
 Virginia Lust  
 Luten, Clarey, Stern, Inc., New York  
 Mary Hade Luttrell  
 D. Magner Antiques, Brooklyn  
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 Richard Manogian  
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 Mark Meloy  
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 of Rochester, New York  
 The Menil Foundation, Houston  
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 Metro Pictures, New York  
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 South San Francisco  
 Metropolitan Life Insurance Company,  
 New York  
 The Metropolitan Museum of Art,  
 New York  
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 Christopher F. Middendorf  
 Middendorf Gallery, Washington, D.C.  
 Herman Miller, Inc., Zeeland, Michigan  
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 Robert Miller Gallery, Inc., New York  
 Mills College Art Gallery, Oakland  
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 Pittsburgh  
 Museum of the City of New York  
 The Museum of Contemporary Art,  
 Los Angeles  
 Museum of Fine Arts, Boston  
 The Museum of Fine Arts, Houston  
 Museum of Fine Arts, Springfield,  
 Massachusetts  
 The Museum of Modern Art, New York  
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 Mypheduh Films, Washington, D.C.  
 George Nakashima  
 National Aeronautics and Space  
 Administration, Ames Research  
 Center, Moffett Field, California  
 National Air and Space Museum, Rare  
 Book Collection, Smithsonian Institu-  
 tion, Washington, D.C.  
 National Air and Space Museum, Stine  
 Collection, Smithsonian Institution,  
 Washington, D.C.  
 National Gallery of Art, Washington,  
 D.C.

National Museum of American Art,  
Smithsonian Institution, Washington,  
D.C.  
National Museum of American History,  
Smithsonian Institution, Washington,  
D.C.  
Mr. and Mrs. Gustave G. Nelson  
The Newark Museum, New Jersey  
The New Britain Museum of American  
Art, Connecticut  
Tom and Charlotte Newby  
Jill Newhouse Drawings, New York  
New Orleans Museum of Art  
The New York Public Library; Astor,  
Lenox and Tilden Foundations,  
Prints Division  
New York State Museum, Albany  
Annina Nosei Gallery, New York  
Dr. Jack A. Nottingham  
The Oakland Museum  
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Old Man River Community Economic  
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Gary Perkins  
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Marcus Pfeifer Gallery, New York  
Pfeiffer Associates, New York  
Pflueger Architects, San Francisco  
Philadelphia Museum of Art  
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Pieper  
The Herbert W. Plimpton Collection  
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Plumb Design Group, Inc., New York  
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Regal Rugs, Inc., North Vernon, Indiana  
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The Regis Collection, Minneapolis  
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Abby Aldrich Rockefeller Folk Art  
Center, Williamsburg, Virginia  
The Rockefeller Group, New York  
Rocketships and Accessories,  
Philadelphia  
Rose Art Museum, Brandeis University,  
Waltham, Massachusetts  
James Rosenquist



Marisol (b. 1930)  
*Bloodshot*, 1976  
Colored pencil on paper, 39 $\frac{3}{8}$  × 27 $\frac{1}{16}$  inches (100 × 70 cm)  
Purchase, with funds from the H. van Ameringen Foundation 86.19

Mary Lou Rosenquist  
The Rothschild Bank AG, Zurich  
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Irving and Lucy Sandler  
San Francisco Museum of Modern Art  
The Santa Barbara Museum of Art  
Remo Saraceni  
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Carleton Sarver  
William M. Schmidt  
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New York

David A. Schorsch  
Paul Jacques Schupf  
Sanford Schwartz  
Science Fiction Museum, Los Angeles  
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Secondhand Rose, New York  
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The Shaker Museum, Old Chatham,  
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Shaker Museum, Inc. at Shakertown,  
South Union, Kentucky  
Shaker Village, Inc., Canterbury,  
New Hampshire  
Joseph R. Shane  
Sheldon Memorial Art Gallery,  
University of Nebraska-Lincoln  
The Sherman Collection, Armonk,  
New York  
Julius Shulman





Ambassador and Mrs. Joe Rogers with John Steuart Curry's *Baptism in Kansas* on loan from the Whitney Museum to the Ambassador's Residence in Paris as part of the Art in Embassies Program.

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The Smorgan Family Contemporary  
American Art Collection  
Sointu Incorporated, New York  
Paolo Soleri  
Barbara Stauffacher Solomon  
Holly Solomon Gallery, New York  
Jack Solomon  
Carl Solway Gallery, Cincinnati  
Spencer Museum of Art, The University  
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The Speyer Family Collection  
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State Historical Society of Wisconsin,  
Iconographic Collection, Madison  
Steelcase, Inc., Grand Rapids, Michigan  
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The Strong Museum, Rochester,  
New York  
Swid Powell Design, New York  
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Syracuse University Art Collection,  
New York  
Mr. and Mrs. A. Alfred Taubman  
Walter Dorwin Teague Associates, Inc.,  
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Terra Museum of American Art,  
Evanston, Illinois  
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Barbara Toll Fine Arts, Inc., New York  
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United States Steel Corporation,  
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West Islip, New York  
University Art Museum, University of  
California, Santa Barbara  
University of Texas at Austin, Norman  
Bel Geddes Collection, Hoblitzelle  
Theatre Arts Library, Harry Ranson  
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Edith Luytens Bel Geddes, Executrix  
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Charlottesville  
US Tron, Port Jefferson, New York  
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Virginia Museum of Fine Arts,  
Richmond  
Vision Gallery, Boston  
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Dennis Wack  
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Wadsworth Atheneum, Hartford,  
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Western Reserve Historical Society,  
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Witkin Gallery, New York  
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Wunderlich and Company, Inc.,  
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Alice and Leo Yamin  
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89 Anonymous



# Institutions and Organizations Receiving Loans

This list includes only loans to exhibitions not organized by the Whitney Museum of American Art. Institutions accepting loans through Whitney Museum traveling exhibitions are listed under Traveling Exhibitions.

ACA Galleries, New York  
"American Artists' Congress 50th Anniversary Exhibition"  
February 1–March 1, 1986

American Academy and Institute of Arts and Letters, New York  
"Ivan Albright, Jimmy Ernst, Armin Landeck and Alice Neel"  
November 18–December 15, 1985  
"Exhibition of Work by Newly Elected Members and Recipients of Awards"  
May 21–June 15, 1986

Anacostia Neighborhood Museum, Washington, D.C.  
"The Harlem Renaissance"  
August 1, 1985–August 1, 1987

ARTRAIN, Inc., Detroit  
"Pop Art and Image"  
February 1–December 20, 1986  
Exhibition traveling (by rail) to Detroit, Charlotte, Benton Harbor, Bangor, Newaygo, Traverse City, Big Rapids, Lowell, Pontiac, Flint, Muskegon, Mainstee, Ann Arbor, and Ypsilanti in Michigan; Lincoln, Nebraska; and Indianapolis, Union City, Hammond/Gary, Kokomo, Columbus, and Jeffersonville in Indiana

Baskerville + Watson Gallery, New York  
"Modern Objects: A New Dawn"  
June 4–August 1, 1986

Bell Gallery, Brown University, Providence, Rhode Island  
"Definitive Statements: American Art 1964–1966"  
March 1–30, 1986  
Exhibition traveled to The Parrish Art Museum, Southampton, New York

Bergen Museum of Art and Science, Paramus, New Jersey  
"Transitions: The Afro-American Artist"  
February 1–26, 1986

Birmingham Museum of Art, Alabama  
"The New Figure"  
October 4–November 17, 1985

Boca Raton Museum of Art, Florida  
"Kenneth Snelson, Sun River"  
September 4, 1985–May 31, 1987

Grace Borgenicht Gallery, New York  
"Pen, Pencil and Pastel: Works by Wolf Kahn"  
March 1–29, 1986  
"José de Rivera: A Memorial Exhibition"  
October 29–November 20, 1985

The Boston Athenaeum  
"An American Visionary: Watercolors and Drawings of Charles E. Burchfield"  
March 20–May 16, 1986  
Exhibition traveled to The New Britain Museum of American Art, Connecticut; The Berkshire Museum, Pittsfield, Massachusetts; and The Currier Gallery of Art, Manchester, New Hampshire

Canton Art Institute, Canton, Ohio  
"Andrew Wyeth in Public and Private Collections"  
September 15–November 3, 1985

Cape Ann Historical Association, Gloucester, Massachusetts  
"Dogtown Works of Marsden Hartley"  
July 26–September 21, 1985

Carnegie-Mellon University Art Gallery, Pittsburgh  
"Mel Bochner"  
November 1–December 22, 1985

CDS Gallery, New York  
"Artists Choose Artists"  
April 3–26, 1986

Centre Georges Pompidou, Paris  
"Qu'est-ce que la Sculpture Moderne?"  
June 24–September 29, 1986

Cincinnati Art Museum  
"The Vital Gesture: Franz Kline in Retrospect"  
November 27, 1985–March 2, 1986

Contemporary Arts Museum, Houston  
"Joseph Glasco: 1948–1986—A Sesqui-centennial Exhibition"  
April 19–June 29, 1986

Department of Community Services, Hamilton, Bermuda  
"Exhibition of Masterworks Inspired by Bermuda"  
May 12–31, 1986

Des Moines Art Center  
"Robert Arneson: Sculpture and Drawings"  
February 7–April 6, 1986  
Exhibition traveled to Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., and Portland Art Museum, Oregon

Agnes Etherington Art Centre, Kingston, Ontario  
"Milton Avery: Paintings of Canada"  
May 4–June 15, 1986  
Exhibition traveling to Art Gallery of Nova Scotia, Halifax; Art Gallery of Ontario, Toronto; Edmonton Art Gallery; The Art Gallery of Greater Victoria; and Sir George Williams Gallery, Concordia University, Montreal

Frankfurter Kunstverein, Frankfurt, West Germany  
"On Drawing—Aspects of Drawing 1960–1985"  
November 12–December 29, 1985  
Exhibition traveled to Kasseler Kunstverein, Kassel, West Germany, and Museum Moderner Kunst, Vienna

The Gallery at Hastings-on-Hudson, Hastings-on-Hudson, New York  
"Born to Paint: Masters of Naive Art"  
March 23–April 18, 1986

Gibbes Art Gallery, Charleston, South Carolina  
"Charleston and the Age of Porgy and Bess"  
September 6–November 14, 1985

Graham Gallery, New York  
"Van Dearing Perrine: First Decade on the Palisades"  
March 19–May 17, 1986

The Solomon R. Guggenheim Museum, New York  
"Transformations in Sculpture"  
November 22, 1985–February 16, 1986  
"Jack Youngerman"  
February 27–April 27, 1986

Guild Hall Museum, East Hampton, New York  
"Jimmy Ernst: A Survey"  
July 20–October 15, 1985

High Museum of Art, Atlanta  
"The Advent of Modernism: Post-Impressionism in North American Art, 1900–1918"  
March 4–May 11, 1986  
Exhibition traveling to Center for the Fine Arts, Miami; The Brooklyn Museum; and Glenbow-Alberta Institute, Calgary, Alberta

Hillwood Art Gallery, Long Island University, C.W. Post Campus, Greenvale, New York  
"The Doll Show: Artists' Dolls and Figurines"  
December 11, 1985–January 29, 1986

- Hirschl & Adler Galleries, New York  
"Reginald Marsh"  
January 18–March 1, 1986  
Exhibition traveled to Greenberg Gallery, St. Louis
- Hood Museum of Art, Dartmouth College, Hanover, New Hampshire  
"Winter"  
February 1–March 16, 1986
- Hopper House Art Center, Nyack, New York  
"Helen Hayes Birthday Exhibition"  
October 12–November 17, 1985
- The Hudson River Museum, Yonkers, New York  
"Calder Creatures Great and Small"  
July 17–September 15, 1985  
Exhibition traveled to Delaware Art Museum, Wilmington, and The Parrish Art Museum, Southampton, New York  
"Form or Formula: Drawing and Drawings"  
January 26–May 4, 1986
- Institute of Contemporary Art, Boston  
"Revolt in Boston: Fear vs. Freedom"  
February 18–April 20, 1986
- International Sculpture Center, Washington, D.C.  
"Setagaya Art Museum Inaugural Exhibition"  
March 29–June 15, 1986  
Exhibition opened at Setagaya Art Museum, Tokyo, and traveled to Tochigi Prefectural Museum, Japan
- Kunstsammlung Nordrhein-Westfalen, Düsseldorf, West Germany  
"David Smith"  
March 14–April 27, 1986  
Exhibition traveled to Städelisches Kunstinstitut, Frankfurt, and Whitechapel Art Gallery, London
- Laguna Beach Museum of Art, California  
"Elmer Bischoff"  
May 16–June 26, 1986  
Exhibition traveled to San Francisco Museum of Modern Art; Greenville County Museum of Art, Greenville, South Carolina; and The Phillips Collection, Washington, D.C.
- Sarah Lawrence College Gallery, Bronxville, New York  
"Sculptural Expression: Artists in Metal and Drawing"  
October 1–November 17, 1985
- Lowe Art Museum, University of Miami, Coral Gables, Florida  
"A. E. Gallatin and His Circle"  
March 2–April 27, 1986  
Exhibition traveled to The Berkshire Museum, Pittsfield, Massachusetts; The Grey Art Gallery and Study Center, New York University; and Phoenix Art Museum
- Emily Lowe Gallery, Hofstra University, Hempstead, New York  
"Avant Garde in New York: 1932–1947"  
November 3, 1985–January 3, 1986  
"Violence and Modernism"  
April 10–June 10, 1986
- List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, Massachusetts  
"Alexander Calder: Artist As Engineer"  
January 24–April 13, 1986
- Madison Art Center, Madison, Wisconsin  
"Robert Barnes: A Survey 1956–1985"  
April 19–June 1, 1986  
Exhibition traveled to the Artists' Choice Museum, New York; Herron Gallery of Art, Minneapolis; Hyde Park Art Center, Chicago; and Florida International University, Miami
- The Mansfield Art Center, Mansfield, Ohio  
"The American Animal"  
March 9–April 6, 1986
- Meadows Gallery, Southern Methodist University, Dallas  
"Classical Myth in Western Art: Ancient through Modern"  
November 1–December 22, 1985  
Exhibition traveled to Amarillo Art Center, Texas
- The Menil Collection, Houston  
"50 Years of American Drawing, 1930–1980"  
November 27, 1985–January 26, 1986  
Exhibition traveled to Städelisches Kunstinstitut, Frankfurt, West Germany
- Ministerio de Cultura, Madrid  
"Between Geometry and Gesture: American Sculpture 1965–1975"  
May 23–July 30, 1986
- The Mint Museum of Art, Charlotte, North Carolina  
"American Masterpieces from American Museums"  
October 15, 1985–January 8, 1986
- Museum of Art, Fort Lauderdale  
"Richard Pousette-Dart"  
April 15–June 15, 1986
- Museum of Art, Carnegie Institute, Pittsburgh  
"The Carnegie International"  
November 9, 1985–January 6, 1986
- Museum of the Borough of Brooklyn  
"From Brooklyn to the Sea: Ships, Seafarers and New York Harbor"  
October 15–December 10, 1985  
"Now Reposing in Green-Wood Cemetery . . . Artists, Heroes, Villains and Other Illustrious Residents"  
April 9–May 20, 1986
- Museum of Contemporary Art, Chicago  
"Eric Fischl"  
November 22, 1985–February 2, 1986
- Museum of Fine Arts, Sante Fe  
"Georgia O'Keeffe: Works on Paper"  
September 12–November 17, 1985
- Nassau County Museum of Fine Art, Roslyn, New York  
"House & Garden: Tenth Anniversary Exhibition"  
September 30, 1985–January 5, 1986  
"Alice Neel"  
March 16–May 18, 1986
- The National Portrait Gallery, Smithsonian Institution, Washington, D.C.  
"Gaston Lachaise: Portrait Sculpture"  
October 1, 1985–March 31, 1986
- The New Britain Museum of American Art, Connecticut  
"The Immortal Eight"  
September 15–October 27, 1985  
"Steven Dohanos: Images of Vanishing America"  
November 3, 1985–February 28, 1986
- New Jersey State Museum, Trenton  
"Contemporary American Still Life"  
April 19–June 15, 1986
- North Carolina Museum of Art, Raleigh  
"Heavenly Visions: The Art of Minnie Evans"  
January 18–April 13, 1986
- Norton Gallery and School of Art, West Palm Beach, Florida  
"Stuart Davis' New York"  
October 28–December 8, 1985
- Palazzo Grassi, Venice  
"Futurismo e Futurismi"  
April 15–October 30, 1986
- The Queens Museum, Flushing, New York  
"John Sloan: Painter of the American Scene"  
October 5–November 17, 1985  
"Real Big Picture"  
January 17–March 19, 1986  
"The New Society of American Artists in Paris: 1908–1912"  
February 1–June 20, 1986
- Rose Art Museum, Brandeis University, Waltham, Massachusetts  
"Eva Hesse: The Early Drawings and Selected Sculpture"  
November 10–December 19, 1985
- The Scottish Arts Council, Edinburgh  
"Colour, Rhythm and Dance: Paintings and Drawings by J. D. Fergusson and His Circle in Paris"  
September 6–October 13, 1985  
Exhibition traveled to Dundee Art Gallery, Edinburgh; Aberdeen Art Gallery and Museum; Glasgow Art Gallery and Museum; and City of Edinburgh Art Centre



Installation view of "Between Geometry and Gesture: American Sculpture 1965–1975" at the Palacio de Velázquez, Madrid, organized by Richard Armstrong and Richard Marshall for the Ministerio de Cultura, Spain.

Seattle Art Museum

"Jacob Lawrence: A Retrospective"  
June 1–September 30, 1986  
Exhibition traveling to Oakland Museum, California; High Museum of Art, Atlanta; Dallas Museum of Art; and The Brooklyn Museum

Staatsgalerie Stuttgart, West Germany  
"Art and Music of the 20th Century"  
July 5–September 30, 1985

Storm King Art Center, Mountainville, New York  
"29 Sculptures from the Howard and Jean Lipman Collection: A Loan Exhibition from the Whitney Museum of American Art"  
May 21–October 31, 1986

The Studio Museum in Harlem, New York  
"Al Loving: Departures"  
January 20–June 30, 1986

Tate Gallery, London  
"Terry Winters"  
May 14–July 20, 1986

Terra Museum of American Art, Evanston, Illinois  
"Order in Space: Precisionist Works by Demuth and Sheeler"  
November 17, 1985–January 12, 1986

Edward Thorp Gallery, New York  
"Major 20th Century Sculptors"  
November 16–December 31, 1985

University Art Museum, University of California at Santa Barbara  
"Scapes"  
October 30–December 15, 1985  
Exhibition traveled to The Art Gallery, University of Hawaii at Manoa

Walker Art Center, Minneapolis  
"Robert Motherwell: The Collaged Image"  
September 29–December 1, 1985  
Exhibition traveled to Sioux City Art Center, Iowa; Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; and Fort Wayne Museum of Art, Indiana

Whitechapel Art Gallery, London  
"In Tandem: The Painter-Sculptor in the Twentieth Century"  
March 27–May 25, 1986

Wichita Art Museum, Kansas  
"American Art of the Great Depression. Two Sides of the Coin"  
October 27–December 1, 1985

Yale University Art Gallery, New Haven, Connecticut  
"Art for the Masses"  
January 9–March 19, 1986  
Exhibition traveled to Grunwald Center for Graphic Arts, Los Angeles; Boston University Art Gallery; and Whitney Museum of American Art at Philip Morris, New York



# National Committee

The National Committee has fifty members—patrons and collectors of American art—from twenty-six states. Established in 1980, the Committee helps bring the achievements of twentieth-century American artists to national attention by sponsoring traveling exhibitions and related programs. These projects represent a highly successful effort to extend support for American art throughout the United States since National Committee sponsorship makes exhibitions available to institutions that otherwise might be unable to afford them.

The National Committee has now sponsored five traveling exhibitions; a film, *20th-Century American Art: Highlights of the Permanent Collection*; and a videotape, *American Art '85: A View from the Whitney*, about the "1985 Biennial Exhibition," both produced by the Public Education Department.

The award-winning film on the Permanent Collection continues to be shown widely at universities and museums across the country and has been aired twice on WNET/13, New York. Since 1985 it has been circulated worldwide by the U.S.I.A. from Bandar Seri Begawan, Brunei, to Yaounde, Cameroon. The videotape on the Biennial received Honorable Mention at the 1986 National Educational Film Festival in Oakland and was broadcast on WNET/13 in July 1986. Both the film and videotape were included in the Rotterdam Museum Films on Art Festival in May 1986.



Guests at the National Committee spring dinner dance.

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# Curators Discussion Group

The Curators Discussion Group, established in 1983, consists of collectors and patrons of American art who meet with Whitney Museum curators four times a year for dinner and a discussion of developments in contemporary art. Led by Victor W. Ganz, the discussions are usually held at the Museum and focus on a current exhibition. The Ralston Crawford retrospective was the subject of the first session, in October, conducted by Barbara Haskell, with the artist's widow, Peggy Crawford, who spoke, and Crawford's friend Benny Goodman as special guest. In January a lively discussion of "High Styles" was coordinated by Lisa Phillips with invited designers, architects, and writers, including Ward Bennett, Scott Burton, Deborah Nevins, Robert Stern, and Suzanne Stephens. The concurrent exhibitions of figurative painting by Eric Fischl and Alex Katz were the focus of the April meeting led by curator Richard Marshall. The final meeting was held in Phoenix, Maryland, where the group visited the collection of National Committee members Robert and Jane Meyerhoff.

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# Library Fellows

A group of fifty-three bibliophiles who support the Whitney Museum Library, the Library Fellows meet several times a year in outstanding private libraries in the New York area. This year's guest speaker at one of the meetings was rare book dealer Glenn Horowitz. The Fellows produce a special limited edition publication every year, pairing distinguished American artists and authors. In October 1985 the Library Fellows published their third fine press book, *The View*, with text by Czeslaw Milosz and mezzotints by Vija Celmins, which was distributed to each of the Library Fellows.

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# Lobby Gallery Associates



Dominoes, left to right, Rebecca Wright, David Diefenbach, Nina Diefenbach, Alan Borst, Nina Biddle, and George McNeely at the Lobby Gallery Associates annual Halloween party.

Laura Johnson as a prize-winning Q-tip at the Lobby Gallery Associates Halloween party.



The Lobby Gallery Associates, established in 1983, is a group of young people who have organized for the purpose of increasing support for Lobby Gallery exhibitions. With funds generated by benefits in the fall and spring, this year they sponsored "George Sugarman: Painted Wood Sculpture" and "Three Printmakers: Jennifer Bartlett, Susan Rothenberg, Terry Winters."

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Terry Winters (b. 1949)

Primer, 1985

Offset lithograph: sheet and image, 31  $\frac{1}{16}$   $\times$  23 inches  
 (78.9  $\times$  58.4 cm)

Purchase, with funds from Robert Sosnick 86.13

This work was purchased from the exhibition "Three Printmakers: Jennifer Bartlett, Susan Rothenberg, Terry Winters," which was sponsored by Mr. and Mrs. Edwin A. Malloy and the Lobby Gallery Associates.

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John Newman (b. 1952). *Untitled*, 1986. Graphite, pastel, charcoal, chalk, and conté crayon on paper, 60 × 60<sup>1</sup>/<sub>6</sub> inches (152.4 × 152.6 cm).  
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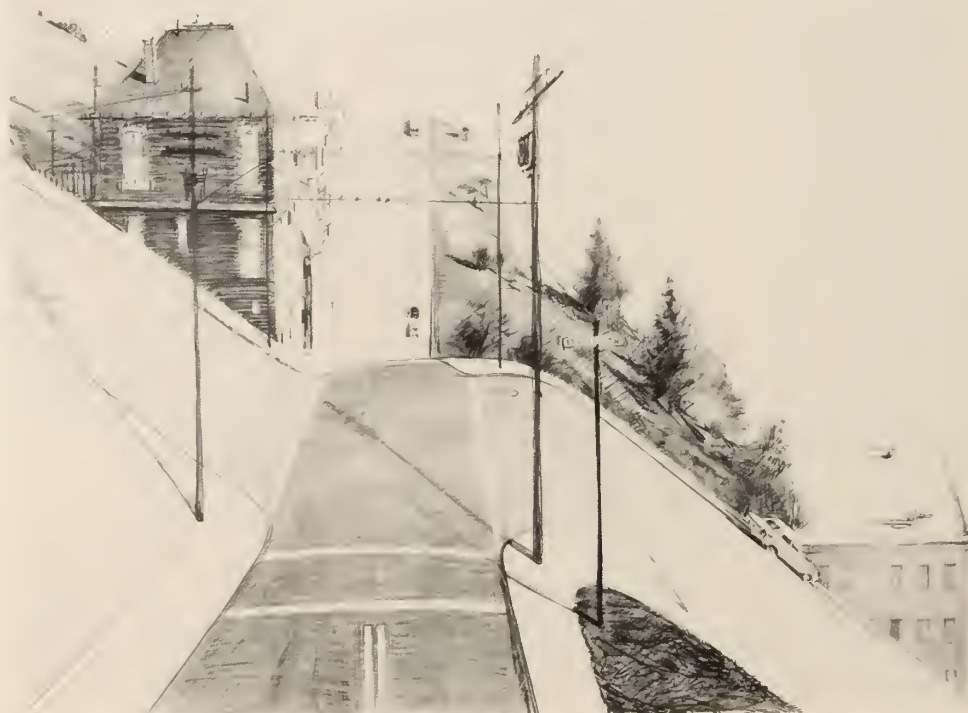
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*The New Robe #2*, c. 1939

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Jess (b. 1923)  
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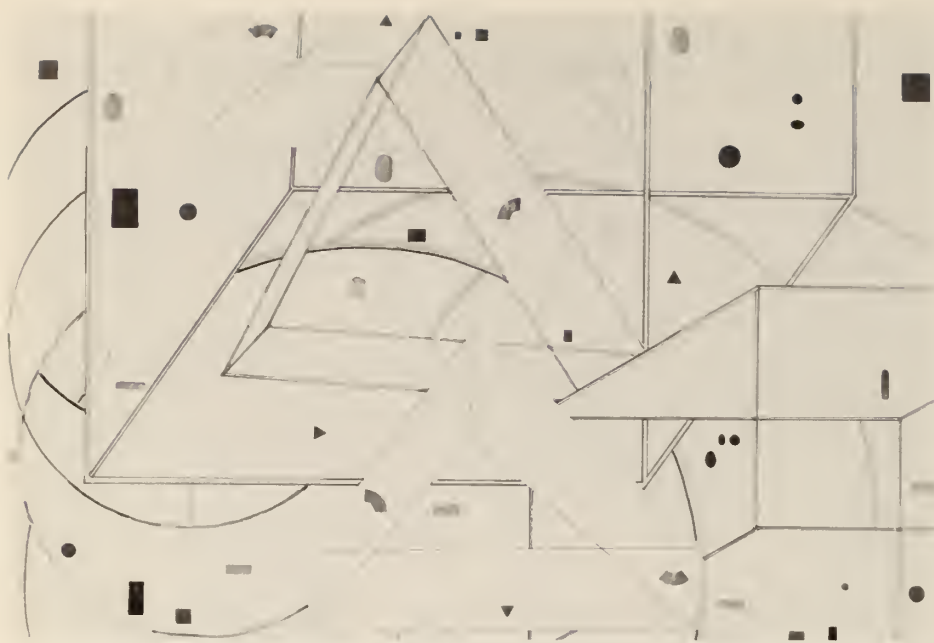
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Al Held (b. 1928). 76 C-7, 1976. Colored pencil, graphite, crayon, and felt tip pen on paper, 27 × 39<sup>1</sup>/<sub>16</sub> inches (68.6 × 101.4 cm). Purchase, with funds from the Drawing Committee 86.2

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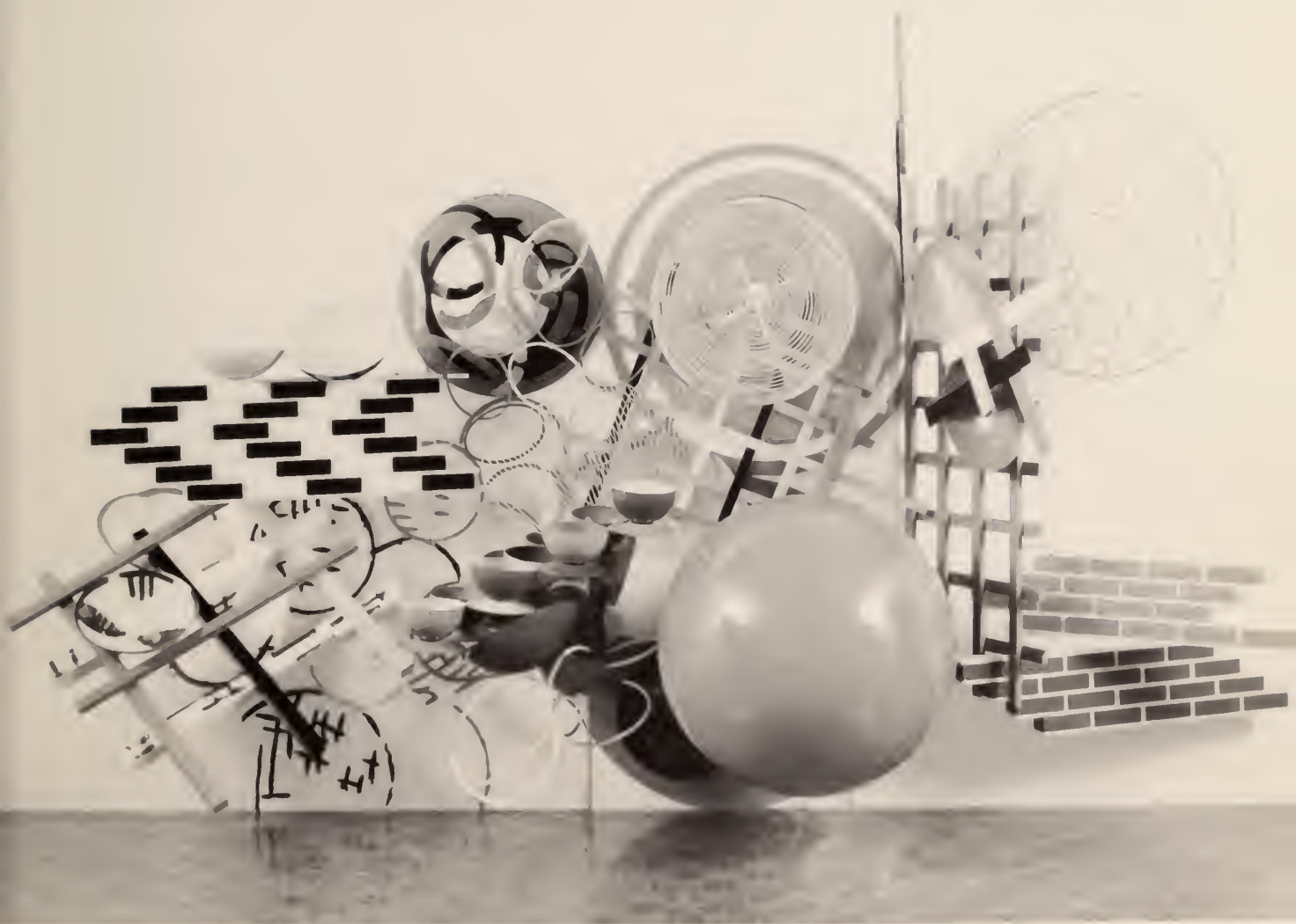
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 Mrs. John A. Morris  
 Mr. and Mrs. R. Kristian Morton  
 Nabil R. Nahas  
 Mrs. Ross Newhouse  
 Steven P. Novak  
 Robert A. Nunn  
 Mr. and Mrs. William Overman  
 Edward Pardoe III  
 Frank L. Petito  
 Elizabeth McIntosh Pfenninger  
 Shirley Polykoff  
 Mr. and Mrs. Richard Reiss  
 Judy Rifka  
 Liz Robbins  
 David Rockefeller, Jr.  
 Gloria F. Ross  
 Mala Rubinstein  
 Mr. and Mrs. Peter Samis  
 Santa Fe Southern Pacific Foundation  
 Mr. and Mrs. Andrew Saul  
 Daniel Scheuer  
 Mr. and Mrs. Michael Schulhof  
 Mr. and Mrs. Rudolph B. Schulhof  
 John S. Seinoski  
 Mr. and Mrs. Carl H. Seligson  
 Mr. and Mrs. Warren Sinsheimer  
 Patterson Sims  
 Mr. and Mrs. Saul Skoler  
 Joshua P. Smith  
 Mr. and Mrs. Seymour A. Smith  
 Mr. and Mrs. Herbert E. Solomon  
 Gaby and Philip Solondz  
 Mr. and Mrs. Raphael Soyer  
 Mr. and Mrs. Robert L. Steed  
 John N. Stern  
 Mr. and Mrs. Howard Stringer  
 Carrol Swezy  
 Nellie Taft  
 Mr. and Mrs. Samuel Thorne, Jr.  
 Mr. and Mrs. Glen Tobias  
 Barbara B. Vinnik  
 Eloise Walker  
 Mr. and Mrs. Lawrence A. Wien  
 Mr. and Mrs. Henry de Villiers  
 Williams, Jr.  
 John Wilmerding  
 Mr. and Mrs. Daniel Yankelovich  
 Nancy Zigelbaum  
 Sharon Zisserman



Judy Pfaff (b. 1946)

*Supermercado*, 1986

Painted wood and metal,  $100\frac{1}{2} \times 163\frac{3}{4} \times 50$  inches ( $255.3 \times 415.9 \times 127$  cm)

Purchase, with funds from the Louis and Bessie Adler Foundation, Inc., Seymour M.

Klein, President; and the Sondra and Charles Gilman, Jr. Foundation, Inc. 86.34a-y



Whitney Museum  
of American Art

# Financial Statements

as of June 30, 1986  
together with  
auditors' report

To the Board of Trustees of the  
Whitney Museum of American Art:

We have examined the balance sheet of the Whitney Museum of American Art (a New York not-for-profit corporation) as of June 30, 1986 and the related statements of support, revenue and expenses and changes in fund balances, and of changes in financial position for the year then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the financial position of the Whitney Museum of American Art as of June 30, 1986 and the results of its operations and the changes in its fund balances and financial position for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

ARTHUR ANDERSEN & CO.

October 6, 1986

# Whitney Museum of American Art

## Balance Sheet

June 30, 1986, with comparative totals for 1985

| ASSETS                                                                                        | 1986         |                                   |                |                 | 1985                      |
|-----------------------------------------------------------------------------------------------|--------------|-----------------------------------|----------------|-----------------|---------------------------|
|                                                                                               | General Fund | Land, Building and Equipment Fund | Endowment Fund | Total All Funds | Total All Funds (Note 10) |
| <b>Current Assets:</b>                                                                        |              |                                   |                |                 |                           |
| Cash and temporary cash investments                                                           | \$ 1,190,527 | \$ —                              | \$ —           | \$ 1,190,527    | \$ 601,901                |
| Accounts receivable                                                                           | 502,967      | —                                 | —              | 502,967         | 779,602                   |
| Pledges and grants receivable                                                                 | 1,090,547    | 430,333                           | 375,000        | 1,895,880       | 1,738,700                 |
| Accrued interest and dividends receivable                                                     | 220,882      | 55,846                            | —              | 276,728         | 294,888                   |
| Museum store and publications inventory, at lower of cost or market                           | 970,071      | —                                 | —              | 970,071         | 898,475                   |
| Prepaid expenses                                                                              | 544,414      | —                                 | —              | 544,414         | 562,841                   |
| Total current assets                                                                          | 4,519,408    | 486,179                           | 375,000        | 5,380,587       | 4,876,407                 |
| <b>Other Assets:</b>                                                                          |              |                                   |                |                 |                           |
| Pledges and grants receivable—noncurrent                                                      | 495,000      | 3,812,667                         | 1,478,688      | 5,786,355       | 2,182,333                 |
| Investments in marketable securities, at quoted market (Note 3)                               | 15,968,172   | 1,763,552                         | 2,124,463      | 19,856,187      | 15,819,849                |
| Land, building and equipment, at cost net of accumulated depreciation of \$2,516,051 (Note 4) | —            | 5,746,508                         | —              | 5,746,508       | 5,803,593                 |
| Deferred expansion costs (Note 5)                                                             | —            | 1,295,445                         | —              | 1,295,445       | 699,159                   |
| Net investment in real estate held for expansion                                              | —            | 2,365,918                         | —              | 2,365,918       | 2,443,423                 |
| Art collection (Note 1)                                                                       | —            | —                                 | —              | —               | —                         |
| Total other assets                                                                            | 16,463,172   | 14,984,090                        | 3,603,151      | 35,050,413      | 26,948,357                |
| Total assets                                                                                  | \$20,982,580 | \$15,470,269                      | \$3,978,151    | \$40,431,000    | \$31,824,764              |
| <b>LIABILITIES AND FUND BALANCES</b>                                                          |              |                                   |                |                 |                           |
| <b>Current Liabilities:</b>                                                                   |              |                                   |                |                 |                           |
| Note payable                                                                                  | \$ —         | \$ —                              | \$ —           | \$ —            | \$ 250,000                |
| Accounts payable and accrued expenses                                                         | 1,213,627    | 214,516                           | —              | 1,428,143       | 1,717,700                 |
| Deferred traveling exhibition and other fees                                                  | 334,097      | —                                 | —              | 334,097         | 261,996                   |
| Current portion of deferred restricted support (Note 6)                                       | 2,588,472    | 922,583                           | 375,000        | 3,886,055       | 1,075,738                 |
| Total current liabilities                                                                     | 4,136,196    | 1,137,099                         | 375,000        | 5,648,295       | 3,305,434                 |
| Deferred Restricted Support, less current portion (Note 6)                                    | 846,407      | 5,030,595                         | 1,478,688      | 7,355,690       | 5,338,623                 |
| Total liabilities                                                                             | 4,982,603    | 6,167,694                         | 1,853,688      | 13,003,985      | 8,644,057                 |
| <b>Fund Balances:</b>                                                                         |              |                                   |                |                 |                           |
| Unrestricted, designated by the trustees for investment (Note 1)                              | 15,999,977   | —                                 | —              | 15,999,977      | 13,548,031                |
| Land, building and equipment                                                                  | —            | 9,302,575                         | —              | 9,302,575       | 8,826,944                 |
| Endowment                                                                                     | —            | —                                 | 2,124,463      | 2,124,463       | 805,732                   |
| Total fund balances                                                                           | 15,999,977   | 9,302,575                         | 2,124,463      | 27,427,015      | 23,180,707                |
| Total liabilities and fund balances                                                           | \$20,982,580 | \$15,470,269                      | \$3,978,151    | \$40,431,000    | \$31,824,764              |

The accompanying notes to financial statements are an integral part of this balance sheet.

# Whitney Museum of American Art

## Statement of Support, Revenue and Expenses and Changes in Fund Balances

For the year ended June 30, 1986, with comparative totals for 1985

|                                                                                           | 1986         |                        |              |                                         |                   |                    | 1985                            |
|-------------------------------------------------------------------------------------------|--------------|------------------------|--------------|-----------------------------------------|-------------------|--------------------|---------------------------------|
|                                                                                           | General Fund |                        |              | Land, Building<br>and Equipment<br>Fund | Endowment<br>Fund | Total<br>All Funds | Total<br>All Funds<br>(Note 10) |
|                                                                                           | Operations   | Investment<br>(Note 1) | Total        |                                         |                   |                    |                                 |
| <b>SUPPORT AND REVENUE:</b>                                                               |              |                        |              |                                         |                   |                    |                                 |
| <b>Support—</b>                                                                           |              |                        |              |                                         |                   |                    |                                 |
| Contributions, bequests and grants                                                        |              |                        |              |                                         |                   |                    |                                 |
| (Note 1)—                                                                                 |              |                        |              |                                         |                   |                    |                                 |
| Restricted for operations                                                                 | \$2,921,499  | \$ —                   | \$ 2,921,499 | \$ 83,990                               | \$ —              | \$ 3,005,489       | \$ 2,575,654                    |
| Restricted for purchases of art                                                           | 698,455      | —                      | 698,455      | —                                       | —                 | 698,455            | 1,255,195                       |
| Unrestricted contributions                                                                | 810,842      | —                      | 810,842      | —                                       | —                 | 810,842            | 674,643                         |
| Unrestricted bequests                                                                     | —            | 100,290                | 100,290      | —                                       | —                 | 100,290            | 202,682                         |
| Membership dues                                                                           | 1,419,307    | —                      | 1,419,307    | —                                       | —                 | 1,419,307          | 1,351,342                       |
| Benefits (net of direct expenses<br>of \$135,166)                                         | 293,243      | —                      | 293,243      | —                                       | —                 | 293,243            | 154,431                         |
| Total support                                                                             | 6,143,346    | 100,290                | 6,243,636    | 83,990                                  | —                 | 6,327,626          | 6,213,947                       |
| <b>Revenue—</b>                                                                           |              |                        |              |                                         |                   |                    |                                 |
| Admission fees                                                                            | 584,445      | —                      | 584,445      | —                                       | —                 | 584,445            | 482,957                         |
| Traveling exhibition fees (Note 1)                                                        | 268,266      | —                      | 268,266      | —                                       | —                 | 268,266            | 417,902                         |
| Publication sales (net of cost<br>of sales of \$570,747)                                  | 423,503      | —                      | 423,503      | —                                       | —                 | 423,503            | 275,639                         |
| Fees and royalties                                                                        | 86,053       | —                      | 86,053       | —                                       | —                 | 86,053             | 87,495                          |
| Restaurant sales and outside events<br>(net of direct expenses of \$399,364)              | 110,073      | —                      | 110,073      | —                                       | —                 | 110,073            | 118,635                         |
| Income (loss) from real estate investment<br>(net of operating expenses<br>of \$469,990)  | —            | —                      | —            | ( 48,190)                               | —                 | ( 48,190)          | 10,368                          |
| Interest and dividend income                                                              | 750,298      | —                      | 750,298      | —                                       | —                 | 750,298            | 1,100,883                       |
| Net gain from securities sales<br>and changes in market prices of<br>investments (Note 3) | 137,585      | 2,739,988              | 2,877,573    | 35,957                                  | 72,969            | 2,986,499          | 1,552,400                       |
| Investment fees                                                                           | —            | ( 120,022)             | ( 120,022)   | —                                       | —                 | ( 120,022)         | ( 101,390)                      |
| Total revenue                                                                             | 2,360,223    | 2,619,966              | 4,980,189    | ( 12,233)                               | 72,969            | 5,040,925          | 3,944,889                       |
| Total support and revenue                                                                 | 8,503,569    | 2,720,256              | 11,223,825   | 71,757                                  | 72,969            | 11,368,551         | 10,158,836                      |



|                                                                                         | 1986         |                        |              |                                         |                   |                    | 1985                            |
|-----------------------------------------------------------------------------------------|--------------|------------------------|--------------|-----------------------------------------|-------------------|--------------------|---------------------------------|
|                                                                                         | General Fund |                        |              | Land, Building<br>and Equipment<br>Fund | Endowment<br>Fund | Total<br>All Funds | Total<br>All Funds<br>(Note 10) |
|                                                                                         | Operations   | Investment<br>(Note 1) | Total        |                                         |                   |                    |                                 |
| EXPENSES (Note 8):                                                                      |              |                        |              |                                         |                   |                    |                                 |
| Program services—                                                                       |              |                        |              |                                         |                   |                    |                                 |
| Collections and exhibits                                                                | \$2,458,673  | \$ —                   | \$ 2,458,673 | \$ 158,349                              | \$ —              | \$ 2,617,022       | \$ 2,637,466                    |
| Building operations and security                                                        | 1,767,632    | —                      | 1,767,632    | 44,472                                  | —                 | 1,812,104          | 1,754,528                       |
| Public education and branch programs                                                    | 983,954      | —                      | 983,954      | 1,217                                   | —                 | 985,171            | 729,688                         |
| Film program and library services                                                       | 341,726      | —                      | 341,726      | 5,315                                   | —                 | 347,041            | 327,172                         |
| Membership events (net of<br>reimbursed expenses of \$171,614)                          | 17,033       | —                      | 17,033       | —                                       | —                 | 17,033             | 23,909                          |
| Independent study program                                                               | 252,373      | —                      | 252,373      | 15,956                                  | —                 | 268,329            | 231,415                         |
| Publications                                                                            | 157,498      | —                      | 157,498      | 1,244                                   | —                 | 158,742            | 107,580                         |
| Accessions of art for collection                                                        | 698,455      | —                      | 698,455      | —                                       | —                 | 698,455            | 1,105,195                       |
| Total program services                                                                  | 6,677,344    | —                      | 6,677,344    | 226,553                                 | —                 | 6,903,897          | 6,916,953                       |
| Supporting services—                                                                    |              |                        |              |                                         |                   |                    |                                 |
| Management and general                                                                  | 1,385,921    | —                      | 1,385,921    | 93,348                                  | —                 | 1,479,269          | 1,467,510                       |
| Fund raising                                                                            | 512,960      | —                      | 512,960      | 85,563                                  | —                 | 598,523            | 475,975                         |
| Total supporting services                                                               | 1,898,881    | —                      | 1,898,881    | 178,911                                 | —                 | 2,077,792          | 1,943,485                       |
| Total expenses                                                                          | 8,576,225    | —                      | 8,576,225    | 405,464                                 | —                 | 8,981,689          | 8,860,438                       |
| Excess (deficiency) of support<br>and revenue over expenses<br>before capital additions | ( 72,656)    | 2,720,256              | 2,647,600    | ( 333,707)                              | 72,969            | 2,386,862          | 1,298,398                       |
| CAPITAL ADDITIONS:                                                                      |              |                        |              |                                         |                   |                    |                                 |
| Contributions                                                                           | —            | —                      | —            | 613,685                                 | 1,238,937         | 1,852,622          | 534,159                         |
| Net realized investment gains (losses)                                                  | —            | —                      | —            | —                                       | 6,824             | 6,824              | ( 213)                          |
| Total capital additions                                                                 | —            | —                      | —            | 613,685                                 | 1,245,761         | 1,859,446          | 533,946                         |
| Excess (deficiency) of support<br>and revenue over expenses<br>after capital additions  | ( 72,656)    | 2,720,256              | 2,647,600    | 279,978                                 | 1,318,730         | 4,246,308          | 1,832,344                       |
| FUND BALANCES, beginning of year                                                        | —            | 13,548,031             | 13,548,031   | 8,826,943                               | 805,733           | 23,180,707         | 21,348,363                      |
| Investments utilized to<br>fund operating deficit                                       | 72,656       | ( 72,656)              | —            | —                                       | —                 | —                  | —                               |
| Property acquired with<br>unrestricted funds                                            | —            | ( 195,654)             | ( 195,654)   | 195,654                                 | —                 | —                  | —                               |
| FUND BALANCES, end of year                                                              | \$ —         | \$15,999,977           | \$15,999,977 | \$9,302,575                             | \$2,124,463       | \$27,427,015       | \$23,180,707                    |

The accompanying notes to financial statements are an integral part of this statement.

# Whitney Museum of American Art

## Statement of Changes in Financial Position

For the year ended June 30, 1986  
with comparative totals for 1985

|                                                                                     | 1986         |                        |             |                                         |                   |                    | 1985                            |
|-------------------------------------------------------------------------------------|--------------|------------------------|-------------|-----------------------------------------|-------------------|--------------------|---------------------------------|
|                                                                                     | General Fund |                        |             | Land, Building<br>and Equipment<br>Fund | Endowment<br>Fund | Total<br>All Funds | Total<br>All Funds<br>(Note 10) |
| Sources of Funds:                                                                   | Operations   | Investment<br>(Note 1) | Total       |                                         |                   |                    |                                 |
| Operations—                                                                         |              |                        |             |                                         |                   |                    |                                 |
| Excess (deficiency) of support and revenue<br>over expenses after capital additions | (\$ 72,656)  | \$2,720,256            | \$2,647,600 | \$ 279,978                              | \$1,318,730       | \$4,246,308        | \$1,832,344                     |
| Add (deduct): Noncash items—                                                        |              |                        |             |                                         |                   |                    |                                 |
| Depreciation on property held<br>for investment                                     | —            | —                      | —           | 92,841                                  | —                 | 92,841             | 98,947                          |
| Depreciation on Museum building<br>and equipment                                    | —            | —                      | —           | 310,043                                 | —                 | 310,043            | 288,207                         |
| Pledge receivable and other<br>costs written off                                    | —            | —                      | —           | —                                       | —                 | —                  | 26,460                          |
| (Increase) in unrealized<br>appreciation of investments                             | —            | ( 797,510)             | ( 797,510)  | ( 35,957)                               | ( 72,969)         | ( 906,436)         | ( 892,291)                      |
| Funds provided by operations                                                        | ( 72,656)    | 1,922,746              | 1,850,090   | 646,905                                 | 1,245,761         | 3,742,756          | 1,353,667                       |
| Increase in deferred support                                                        | 1,032,272    | —                      | 1,032,272   | 2,341,424                               | 1,453,688         | 4,827,384          | 3,123,044                       |
| Decrease (increase) in accounts receivable                                          | 276,635      | —                      | 276,635     | —                                       | —                 | 276,635            | ( 359,527)                      |
| Decrease (increase) in prepaid expenses                                             | 18,427       | —                      | 18,427      | —                                       | —                 | 18,427             | ( 131,522)                      |
| Increase (decrease) in deferred<br>traveling exhibition fees                        | 72,101       | —                      | 72,101      | —                                       | —                 | 72,101             | ( 136,173)                      |
| Decrease (increase) in accrued interest<br>and dividends receivable                 | 74,006       | —                      | 74,006      | ( 55,846)                               | —                 | 18,160             | ( 178,307)                      |
| Total funds provided                                                                | 1,400,785    | 1,922,746              | 3,323,531   | 2,932,483                               | 2,699,449         | 8,955,463          | 3,671,182                       |
| Uses of Funds:                                                                      |              |                        |             |                                         |                   |                    |                                 |
| Increase in inventory                                                               | 71,596       | —                      | 71,596      | —                                       | —                 | 71,596             | 138,730                         |
| Additions to building and equipment                                                 | —            | —                      | —           | 252,958                                 | —                 | 252,958            | 124,517                         |
| Increase in deferred expansion costs                                                | —            | —                      | —           | 596,286                                 | —                 | 596,286            | 374,892                         |
| Repayment of note payable                                                           | 250,000      | —                      | 250,000     | —                                       | —                 | 250,000            | 250,000                         |
| Increase in pledges and grants<br>receivable                                        | 28,514       | —                      | 28,514      | 2,279,000                               | 1,453,688         | 3,761,202          | 2,881,242                       |
| Purchases of marketable<br>securities, net                                          | 185,973      | 1,654,436              | 1,840,409   | 43,732                                  | 1,245,761         | 3,129,902          | 87,049                          |
| Decrease (increase) in accounts<br>payable and accrued expenses                     | 348,732      | —                      | 348,732     | ( 59,175)                               | —                 | 289,557            | ( 46,063)                       |
| Increase in real estate investment                                                  | —            | —                      | —           | 15,336                                  | —                 | 15,336             | —                               |
| Total funds used                                                                    | 884,815      | 1,654,436              | 2,539,251   | 3,128,137                               | 2,699,449         | 8,366,837          | 3,810,367                       |
| Increase (decrease) in cash<br>before interfund transfers                           | 515,970      | 268,310                | 784,280     | ( 195,654)                              | —                 | 588,626            | ( 139,185)                      |
| Transfers:                                                                          |              |                        |             |                                         |                   |                    |                                 |
| Investments utilized to fund<br>operating deficit                                   | 72,656       | ( 72,656)              | —           | —                                       | —                 | —                  | —                               |
| Property acquired with unrestricted<br>funds                                        | —            | ( 195,654)             | ( 195,654)  | 195,654                                 | —                 | —                  | —                               |
| Increase (decrease) in cash                                                         | 588,626      | —                      | 588,626     | —                                       | —                 | 588,626            | ( 139,185)                      |
| Cash and Temporary Cash Investments,<br>beginning of year                           | 601,901      | —                      | 601,901     | —                                       | —                 | 601,901            | 741,086                         |
| Cash and Temporary Cash Investments,<br>end of year                                 | \$1,190,527  | \$ —                   | \$1,190,527 | \$ —                                    | \$ —              | \$1,190,527        | \$ 601,901                      |

The accompanying notes to financial statements are an integral part of this statement.

# Whitney Museum of American Art

## Notes to Financial Statements

June 30, 1986

### (1) Summary of significant accounting policies:

The financial statements of the Whitney Museum of American Art (the "Museum") have been prepared on the accrual basis of accounting and reflect the following significant accounting policies:

#### Fund accounting

The assets, liabilities and fund balances of the Museum are reported in three self-balancing funds as follows:

- (a) The general operating fund includes unrestricted and restricted resources and represents the portion of expendable funds that is available for support of Museum operations and accessions. As designated by the Board of Trustees, the general fund includes an operating fund and an investment fund consisting of unrestricted resources functioning as endowment.
- (b) The land, building and equipment fund represents resources restricted for the expansion of the Museum building and for other fixed asset acquisitions and funds expended for such assets.
- (c) The endowment fund represents funds that are subject to restrictions of gift instruments requiring in perpetuity that the principal be invested and only the income be used.

#### Contributions, bequests and grants

Unrestricted contributions and bequests are recognized as income upon receipt. Contributions and grants restricted by donors for specified purposes are deferred until the related costs are incurred and/or, in the case of pledges, until the scheduled payment dates, at which time the support is recognized as income.

#### Depreciation and amortization

The Museum building, capital improvements and furniture and equipment are depreciated on a straight-line basis over their estimated useful lives (building: fifty years; capital improvements and furniture and equipment: five to fifteen years). Leasehold improvements are amortized on a straight-line basis over the shorter of the life of the asset or the term of the lease. Depreciation and amortization costs, totaling \$310,043 in fis-

cal 1986, were allocated among the programs and supporting services benefited.

#### Investments in marketable securities

Marketable securities are stated at quoted market price. Purchases and sales of securities are reflected on a trade-date basis. Realized gains or losses on sales of securities are determined on an average cost basis. As designated by the Board of Trustees, unrestricted investment income on marketable securities is allocated to the general operations of the Museum at an amount equal to 6% of the average market value of investments at December 31 for the preceding five years. Based on this formula, investment income of \$826,000 was allocated to the Museum's general operations for fiscal 1986, consisting of \$688,415 of interest and dividend income and \$137,585 of realized investment gains. In addition to the allocated investment income, the general operations earned \$61,883 from temporary cash investments.

#### Pledges

Pledges are recorded as receivables in the year in which the pledges are made.

#### Art collection

In conformity with the practice commonly followed by museums, art and library works are not capitalized nor is the value of objects acquired by gift reflected in the statement of support, revenue and expenses and changes in fund balances. The cost of objects purchased for the collection is reported as a separate program expense in the year acquired. Proceeds from deaccessions and other sales of art, unless restricted by donors for other purposes, are used solely to acquire art for the collection. Accordingly, such amounts are recorded as deferred restricted support until expended for accessions.

#### Traveling exhibition fees

Revenue from traveling exhibitions is recognized on a straight-line basis over the scheduled exhibition period. Such revenue aggregated \$268,266 in fiscal 1986. Related costs of \$143,480 have been included in collections and exhibits expenses.

### (2) Tax status:

The Museum is exempt from Federal income taxes under Section 501(c)(3) of the U.S. Internal Revenue Code, and has been

classified as an organization which is not a private foundation under Section 509(a).

### (3) Investments:

The investment balances as of June 30, 1986 and 1985, and the net realized gains and net changes in unrealized appreciation for the year ended June 30, 1986, are summarized as follows:

| Total All Funds                                                            | Cost         | Quoted Market | Appreciation |
|----------------------------------------------------------------------------|--------------|---------------|--------------|
| Balance, June 30, 1986                                                     | \$18,151,352 | \$19,856,187  | \$1,704,835  |
| Balance, June 30, 1985                                                     | \$15,021,450 | \$15,819,849  | 798,399      |
| Increase in unrealized appreciation                                        |              |               | 906,436      |
| Realized gain on securities transactions                                   |              |               | 2,080,063    |
| Net gain from securities sales and changes in market prices of investments |              |               | \$2,986,499  |



**(4) Land, building and equipment:**

Museum land, building and equipment are comprised of the following as of June 30, 1986:

|                                |                           |
|--------------------------------|---------------------------|
| Land                           | \$1,848,000               |
| Building and improvements      | 5,055,131                 |
| Office furniture and equipment | 980,809                   |
| Leasehold improvements         | 378,619                   |
|                                | <u>8,262,559</u>          |
| Less: Accumulated depreciation | <u>2,516,051</u>          |
|                                | <u><u>\$5,746,508</u></u> |

**(5) Museum expansion program:**

During fiscal 1985, the Board of Trustees approved the development of an expansion program. As of June 30, 1986, pledges, contributions, and related investment income for this program aggregating \$7,598,767 had been received since the program was initiated. Of this amount, \$250,248 has been used to cover initial expenses, \$1,295,445 has been expended for deferred expansion costs and \$142,625 has been added to endowment. The balance of \$5,910,449 is reflected as deferred support in the accompanying balance sheet (see Note 6).

**(6) Deferred restricted support:**

Changes in the aggregate balances of current and noncurrent deferred restricted support during fiscal 1986 were as follows:

|                                                                                         | General<br>Fund           | Land, Building<br>and Equipment<br>Fund | Endowment<br>Fund         |
|-----------------------------------------------------------------------------------------|---------------------------|-----------------------------------------|---------------------------|
| Balances, beginning of year                                                             | \$2,402,607               | \$3,611,754                             | \$ 400,000                |
| Additions:                                                                              |                           |                                         |                           |
| Contributions and grants                                                                | 3,260,956                 | 2,941,293                               | 2,175,000                 |
| Proceeds from deaccessions<br>and other sales of art                                    | 1,161,900                 | —                                       | —                         |
| Investment income and gains, net                                                        | 229,370                   | 97,806                                  | —                         |
|                                                                                         | <u>7,054,833</u>          | <u>6,650,853</u>                        | <u>2,575,000</u>          |
| Deduction:                                                                              |                           |                                         |                           |
| Transfer to support and revenue<br>during the year upon satisfaction<br>of restrictions | <u>(3,619,954)</u>        | <u>(697,675)</u>                        | <u>(721,312)</u>          |
| Balances, end of year                                                                   | <u><u>\$3,434,879</u></u> | <u><u>\$5,953,178</u></u>               | <u><u>\$1,853,688</u></u> |
| Current deferred restricted support                                                     | \$2,588,472               | \$ 922,583                              | \$ 375,000                |
| Noncurrent deferred restricted<br>support                                               | <u>846,407</u>            | <u>5,030,595</u>                        | <u>1,478,688</u>          |
| Balances, end of year                                                                   | <u><u>\$3,434,879</u></u> | <u><u>\$5,953,178</u></u>               | <u><u>\$1,853,688</u></u> |

The balances at June 30, 1986 were restricted by donors for the following purposes:

|                                            | General<br>Fund           | Land, Building<br>and Equipment<br>Fund | Endowment<br>Fund         |
|--------------------------------------------|---------------------------|-----------------------------------------|---------------------------|
| Expansion of Museum building               | \$ —                      | \$5,910,449                             | \$ —                      |
| Accessions of art for collection           | 1,440,210                 | —                                       | —                         |
| Exhibits                                   | 1,600,459                 | —                                       | —                         |
| Operations and other specified<br>purposes | 394,210                   | —                                       | 1,853,688                 |
| Purchase of fixed assets                   | <u>—</u>                  | <u>42,729</u>                           | <u>—</u>                  |
|                                            | <u><u>\$3,434,879</u></u> | <u><u>\$5,953,178</u></u>               | <u><u>\$1,853,688</u></u> |

Included in the balance of deferred support in the endowment fund is \$478,688 which is subject to certain matching requirements by future endowment gifts.

### (7) Commitments:

The Museum leases office, storage and studio space under noncancelable lease agreements which expire on various dates through fiscal 1991. The leased space is subject to escalation for real estate tax increases and other building operating expenses. Minimum base rental payments, net of sublease income, are as follows:

| Fiscal year: | Gross Amount     | Sublease Income  | Net Amount       |
|--------------|------------------|------------------|------------------|
| 1987         | \$269,057        | \$ 65,487        | \$203,570        |
| 1988         | 233,633          | 68,039           | 165,594          |
| 1989         | 76,343           | 10,137           | 66,206           |
| 1990         | 60,000           | —                | 60,000           |
| 1991         | 50,000           | —                | 50,000           |
|              | <u>\$689,033</u> | <u>\$143,663</u> | <u>\$545,370</u> |

Total rent expense, net of sublease income, relating to these leases was approximately \$185,166 in fiscal 1986.

### (9) Pension plan:

The Museum has a defined benefit pension plan covering substantially all of its employees. The benefits are computed based upon years of credited service and the final average compensation, as defined in the Plan. The normal annual retirement benefit is equivalent to 50% of final average monthly earnings, as defined, reduced by 75% of the participant's primary Social Security benefit.

In fiscal 1986, the Museum elected early adoption of Statement of Financial Accounting Standards No. 87—"Employers' Accounting for Pensions," which, among other matters, requires the Museum to account for pension costs based upon the projected unit credit method. The effect of this change is immaterial to the accompanying financial statements. The Museum's funding policy is to contribute annually the minimum amount based upon the related actuarial determinations. Contributions are intended to provide not only for benefits attributed to service to date but also for those expected to be earned in the future.

The following table sets forth the Plan's funded status based on the latest actuarial valuation—June 30, 1986:

### (8) Land, building and equipment fund expenses:

Expenses of the land, building and equipment fund during fiscal 1986 were as follows:

|                                                               |                  |
|---------------------------------------------------------------|------------------|
| Depreciation and amortization of Museum facilities            | \$310,043        |
| Fund raising expenses related to Museum expansion program     | 83,990           |
| Interest expense related to computer equipment capital leases | 11,431           |
| Total expenses                                                | <u>\$405,464</u> |

#### Actuarial present value of benefit obligations:

|                                                                        |                   |
|------------------------------------------------------------------------|-------------------|
| Accumulated benefit obligation, including vested benefits of \$279,217 | <u>\$ 349,392</u> |
| Plan assets—Deposit administration contract, at contract value         | \$1,208,772       |
| Projected benefit obligation for service rendered to date              | <u>(607,536)</u>  |
| Plan assets in excess of projected benefit obligation                  | <u>\$ 601,236</u> |

#### Net pension cost for fiscal 1986 included the following components:

|                                                |                 |
|------------------------------------------------|-----------------|
| Service cost—benefits earned during the period | \$ 64,946       |
| Interest cost on projected benefit obligation  | 45,356          |
| Actual return on plan assets                   | (90,237)        |
| Net amortization and deferral                  | <u>(20,065)</u> |
| Net periodic pension cost                      | <u>\$ —</u>     |

The weighted-average discount rate and rate of increase in future compensation levels used in determining the actuarial present value of the projected benefit obligation were 8½% and 5%, respectively. The expected long-term rate of return on assets was 8½%.

### (10) Prior year's financial statements:

The amounts shown for 1985 in the accompanying financial statements are presented to provide a basis for comparison with 1986 and present summarized totals only. Certain reclassifications of the 1985 balances have been made to conform with the 1986 presentation.



Charles Biederman (b. 1906). *New York, February 1936, 1936.*  
Gouache on composition board,  $29\frac{15}{16} \times 21\frac{1}{16}$  inches ( $76 \times 53.8$  cm).  
Purchase, with funds from the Drawing Committee 85.57



# Museum Staff

as of June 30, 1986

## Administration

Thomas N. Armstrong III, Director  
Michael Bishop, Assistant to the Director  
Veronica Carney, Executive Secretary  
Jennifer Russell, Associate Director and Secretary  
James Kraft, Assistant Director, Development and Membership  
Audrey Seth, Executive Secretary  
Madeline McWhinney, Assistant Director, Operations  
Alexandra Leff, Executive Secretary  
Joan Weakley, Executive Assistant to the President and Assistant Secretary

## Curatorial

Barbara Haskell, Curator  
Richard Marshall, Associate Curator, Exhibitions  
Patterson Sims, Associate Curator, Permanent Collection  
Lisa Phillips, Associate Curator  
Paul Cummings, Adjunct Curator, Drawings  
Judith Goldman, Adviser on Prints  
Patricia Hills, Adjunct Curator, 18th- and 19th-Century Art  
Marilyn Kushner, Research Assistant\*  
Susan Melick, Research Assistant†\*  
Cheryl Epstein, Secretary/Assistant  
Claudia Defendi, Secretary  
Lorraine McVey, Secretary  
Stephanie Schoch, Secretary

## Film and Video

John G. Hanhardt, Curator  
Lucinda Furlong, Curatorial Assistant  
Anne Bratach, Assistant  
Richard Bloes, Projectionist†  
Valerie Williamson, Projectionist†

## Branch Museums

Pamela Gruninger Perkins, Head, Branch Museums  
Roni Feinstein, Branch Director, Fairfield County  
Janet Satz, Manager, Fairfield County  
Cynthia Roznoy, Gallery Assistant, Fairfield County  
Susan Lubowsky, Branch Director, Philip Morris  
Jeanette Vuocolo, Manager, Philip Morris  
Amy Dion, Gallery Assistant, Philip Morris  
Pamela Johnson, Gallery Receptionist, Philip Morris†  
Kathleen Monaghan, Branch Director, Equitable Center  
Paula Breckenridge, Manager, Equitable Center  
Allison Shutz, Gallery Assistant, Equitable Center  
Erika M. Wolf, Gallery Assistant, Equitable Center  
Karl Willers, Manager, Downtown

## Independent Study Program

Ronald Clark, Head, Independent Study Program, and Senior Instructor  
Richard Armstrong, Senior Instructor, Museum Studies, and Adjunct Curator  
David Diao, Instructor†  
Yvonne Rainer, Instructor†  
Eileen Kahng, Secretary

## Public Education

Russell Connor, Head, Public Education  
Adele Stroh, Associate Head, Public Education  
Linda Daitz, Adult Education Coordinator†  
Lynne Shapiro, School Programs Coordinator†  
Clark Lunberry, Secretary/Assistant  
Tina Pender, Artreach Lecturer†  
Raquel Rabinovich, Artreach Lecturer†

## Publications

Doris Wilk Palca, Head, Publications and Sales  
Sheila Schwartz, Editor†  
Deborah Lyons, Associate Editor and Administrator, Hopper Collection

## Library

May Castleberry, Librarian  
Loraine Baratti, Assistant, Library/Archivist  
Marvin Bielawski, Cataloguer†  
Janette Rozone, Cataloguer†  
Shelley Leizman, Library Assistant†  
Saul Fisher, Work/Study†

## Development

Jane Berenbeim, Associate Development Officer, Corporate Membership/Annual Fund/Planned Giving  
Ruth Schnitzer, Associate Development Officer, Membership  
Evelyn Friedman, Development Researcher  
Barbara Mitchell, Membership Assistant  
Victoria Kirsten, Special Events Coordinator†  
Kathy Kramer, Assistant, Grants  
Nancy Cumming, Development Systems Analyst  
Janet McGuire, Secretary/Assistant  
Anne Woodworth, Secretary  
Kerry Greene, Campaign Secretary  
Kristin Litif, Computer Assistant†\*  
Gary Hinesly, Work/Study†

## Public Relations

Linda Gordon, Public Relations Officer  
Steven Schlough, Assistant Public Relations Officer  
Anne Tishler, Assistant  
Kathy Witte, Secretary/Assistant

## Registrar

Nancy A. McGary, Registrar  
Barbi Schecter Spieler, Associate Registrar, Traveling Exhibitions  
Anita Duquette, Manager, Rights and Reproductions  
Kim Bush, Assistant Registrar, Permanent Collection  
Dana Stein-Dince, Assistant Registrar, Exhibitions  
Tamra Yost, Assistant Registrar, Exhibitions  
Heidi Shafranek, Cataloguer  
Nancy Heiner, Assistant to the Cataloguer  
Dianne Egan, Cataloguing Assistant  
Patricia Blake, Coordinator, Corporate and Circle Loans†  
Roberta Le May, Secretary  
Diana Wasserman, Secretary, Rights and Reproductions  
John F. Martin, Head Preparator  
Warfield Samuels, Assistant Head Preparator  
Dennis Evans, Manager, Outside Art Storage  
Alan Myers, Art Handler, Supervisor  
Mark Williams, Art Handler, Supervisor  
Joel Bacon, Art Handler  
Gary Bush, Art Handler  
Joseph Dugan, Art Handler  
Anthony MacDonald, Dock Attendant

## Accounting

Michael Wolfe, Finance Officer and Controller  
Michael Raskob, Assistant Controller  
Girolama O'Neill, Senior Accountant  
Mary Jacobs, Accounts Payable Bookkeeper  
Roy Janssen, Accounts Receivable Bookkeeper  
Denise Drechsler, Accounting Clerk

## Computer

James F. Maza, Data Processing Manager  
John Caruso, Computer Operator

## Personnel

Mary McGoldrick, Personnel Director  
Hillary Blass, Assistant Personnel Director  
Susan Baird, Personnel Assistant

## Sales

Belvin Turnbull, Sales Desk Manager  
Anne Swedberg, Assistant Sales Desk Manager  
Karen Schifano, Sales Desk Supervisor  
Lauren Doner, Sales Desk Supervisor†  
Ruth Hill, Sales†  
George Hirose, Sales†  
Tom Kraft, Stock Sales†  
Shirley Lyons, Sales†  
Maureen Megerian, Sales  
Jean Naughton, Sales†  
Michael Pellegrino, Sales†  
Elke Stevens, Sales†

\* Temporary

† Part-time

## Interns and Volunteers

July 1, 1985–June 30, 1986

Michelle Artiako, École du Louvre,  
Paris  
Mimi Balderston  
Patricia Blake, New York University  
Gordon Bloom, Stanford University,  
Palo Alto, California  
Ani Boyajian, Pratt Institute, Brooklyn  
Seth Bright, Brown University,  
Providence, Rhode Island  
Ana Canino  
Christine Chang, Colgate University,  
Hamilton, New York  
Selma Clug  
Judith Cohen, Clark University,  
Worcester, Massachusetts  
Georgia Copanos, George Washington  
University, Washington, D.C.  
Joan Cummins, Brown University,  
Providence, Rhode Island  
Matthew Dall  
Christopher D'Amelio, University of  
Pennsylvania, Philadelphia  
Marie DiMattina, Connecticut College,  
New London  
Rebecca Dimling, Hampshire College,  
Amherst, Massachusetts  
Candida Dixon  
Lily Downing, University of Vermont,  
Burlington  
Sharon Edwards, New York University  
Julia Einspruch, Vassar College,  
Poughkeepsie, New York  
Deborah Finleon, Connecticut College,  
New London  
Elaine Fong, Yale University,  
New Haven  
Jill Frankel, University of Michigan,  
Ann Arbor  
James Frew, Colby College, Waterville,  
Maine  
Elizabeth Geissler  
Kerry Greene, New York University  
Steven Gross, Harvard University,  
Cambridge, Massachusetts  
Julia Hiscock, Pratt Institute, Brooklyn  
Dana Hokin  
Julia Hunt, Yale University, New Haven  
Junko Iwabuchi, California College of  
Arts and Crafts, Oakland  
Margaret Jackson, Rhode Island School  
of Design, Providence  
Jesse Jacobson  
Pamela Johnson, Columbia University,  
New York  
Sherrill Jordan, New York University  
Lindsey Kalat, Middlebury College,  
Middlebury, Vermont  
Diane Kaston  
Marni Kessler, Vassar College,  
Poughkeepsie, New York  
Susan Knapp  
Lynne Kramer  
Irene Lister  
Tamara Lockett, Smith College,  
Northampton, Massachusetts  
Avery Lozada, Oberlin College,  
Oberlin, Ohio  
Victoria McGary, Connecticut College,  
New London  
Ann McNary, College of Wooster, Ohio



Alexander Calder (1898–1976)  
*Hondstand on the Table, 1931*  
Ink on paper, 22¾ × 30⅞ inches (57.8 × 78.4 cm)  
Gift of Philip and Lynn Straus 85.50

### Building Maintenance and Security

John Murray, Operations Officer  
Thom Donovan, Assistant Operations  
Officer  
Richard Gagliano, Assistant Operations  
Officer  
Jay Block, Operations Supervisor  
Winston Kelly, Night Operations  
Supervisor  
Donald A. MacLean, Chief Engineer  
Duncan Gregory, Engineer  
Carl Lindquist, Engineer†  
William Mullins, Engineer  
Robert Varone, Engineer  
Jeffrey Robinson, Maintenance Mechanic  
Ray Vega, Carpenter  
Louis Arboleda, Carpenter†  
Samuel Rodriguez, Mail Clerk and  
Operations Assistant  
Charles Showers, Mail Clerk  
Philip Waldron, Messenger  
Altamont Fairclough, Head Guard  
Adrienne Alston, Assistant Head Guard  
Douglas Burnham, Assistant Head Guard  
Ronald E. Langley, Assistant Head Guard  
Emanuel Riley, Assistant Head Guard  
Miguel Agosto, Guard  
Roy Ashley, Guard  
Burchell Baynes, Guard  
Jeffrey Bernard, Guard  
Jeffrey Boyce, Guard  
Nathanial Burkins, Guard  
Albert Coke, Guard  
Dominic Esposito, Guard  
Howard Fischer, Guard  
Jeanette Fischer, Guard

Arnold Friedman, Guard  
Hazell Iverson, Guard  
Vernon Iverson, Guard  
Winston L. James, Guard  
Floyd Johnson, Guard  
Louis McLean, Guard  
Colin Newton, Guard  
Hung The Nguyen, Guard  
Wilfred Norman, Guard  
Anthony Pascuccio, Guard  
Herbert Price, Guard  
Mark Sepanski, Guard  
Sheldon Steiner, Guard  
Donald Thompson, Guard  
Octavio Torres, Guard  
Cecil Weekes, Guard  
Patsy Weekes, Guard  
Everald Wilson, Guard

### Restaurant

Lavinia Watkins, Manager  
Peter Kinch, Chef  
Juan Velazquez, Assistant Chef  
David Fleming, Assistant Chef  
Verley White, Assistant Chef  
Juan Perez, Dishwasher  
Jose Torres, Busboy  
Chris Murphy, Busboy  
Dorothy Czub, Waitress†  
Jon Weigand, Waiter†  
Michael Bailey, Waiter†  
Deidree Watkins, Waitress†  
Tziporah Salamon, Cashier†  
Michael Neville, Cashier†  
Sean McNeill, Host†

Dorothy Meek, Yale University,  
New Haven  
Stacey Mendelsohn, Colby College,  
Waterville, Maine  
Amelia Mendivil, New York University  
Sarah Miller, Yale University,  
New Haven  
Kate Mulvehill, Colby College,  
Waterville, Maine  
Stewart Nachmias  
Thomas Padon  
Deborah Patz  
Deborah Penny, Cornell University,  
Ithaca, New York  
Fran Rachlin  
Kimberly Rand, Colgate University,  
Hamilton, New York  
Joanne Resnic, Washington University,  
St. Louis  
Barry Ritholz, Emory University,  
Atlanta  
Richette Robillard, Pennsylvania State  
University, University Park  
Laura Rood, Bryn Mawr College,  
Bryn Mawr, Pennsylvania  
Ruth Rosenblum  
Linda Ruffo, City University of  
New York  
Anni Sacco, Marymount College,  
Tarrytown, New York  
Vidalina Salem, New York University  
Laurel Scheinman, New York  
University  
Kate Schellenbach, Hunter College,  
City University of New York  
Phyllis Scher  
David Schulhof, Riverdale Country  
Day School, New York  
Nancy Schwartz, Lewis and Clark  
College, Portland, Oregon  
Luke Seidman, New York University  
Denise Selatti  
Naomi Shapiro, Barnard College,  
New York  
Melissa Shore  
Elizabeth Smith  
Judith Solomon  
Bernice Spandorf  
Virginia Thors  
Emily Tobias, The Spence School,  
New York  
Miles Unger, Pratt Institute, Brooklyn  
Marie Vickers  
Jessica Voorsanger, Rhode Island School  
of Design, Providence  
Katherine Webster, Colby College,  
Waterville, Maine  
Rosalyn Weinstein, Hamilton College,  
Clinton, New York  
Jill Wooley  
John Youngman, Taft School, New York

#### **Membership Desk Volunteers**

Helen Halpern, Chairman  
Mary Ann Albright  
Bess Arndt

Deborah Bernstein  
Nancy Bernstein  
Bruce Budd  
Lillian Burg  
Pam Carter  
James Wm. Clement  
Ann Dougherty  
Faye Eilen  
Billye Ettenberg  
Patricia Flack  
Nancy Golieb  
Linda Greub  
Richard Griffith  
Heidi Haugland  
Teresa Helfer  
Holly Hughes  
Hortense Kahn  
Evelyn Kalish  
Alice Kantor  
Gail Korn  
Estelle Krolick  
Marie Lupo  
Janet Mackin  
Frances Manacher  
George Mayo  
Selma Mebel  
Laurie Morrison  
Linda Ralston  
Ron Rossi  
Mimi Sands  
Polly Sills  
Harriet Ukai

#### **Whitney Museum of American Art Fairfield County Volunteers**

Joni Abberley  
Nadja Aminoff  
Eve Aries  
Henny Aronson  
Gloria Barasch  
Claire Bouchard  
Sandra Cassel  
Dolores Cooleen  
Christianne Covington  
Marsha Dodge  
Miranda Eves  
Loretta Fox  
Eva Harrington  
Priscilla Harrison  
Mariellen Hirsch  
Alice Jaffe  
Alfred Kraemer  
Norman Kruckow  
Susan Malloy  
Lillian Mazza  
Amy McKenzie  
Helaine Miller  
Lisa Monte  
Marian Nachman  
Joy Nevin  
Jennifer Ryan  
Rhoda Schuman  
Phyllis Shafer  
Louise Stern  
Sigmund Strauss  
Zelda Strauss

Barbara Ucci  
Sallie Williams  
Mariruth Williamson

#### **Whitney Museum of American Art at Philip Morris Volunteers**

Elise Revson, Volunteer Coordinator  
Sylvia Asher  
Hannah Bernstein  
Belle Bleifeld  
Melva Bordiga  
Beverly Brager  
Blanche Broder  
Charlotte Brodie  
Sharon Edwards  
Anna Goldfarb  
Mary Green  
Mickey Haltman  
Lora Hooper  
Ann Jacobson  
Pamela Johnson  
Joan Lipkin  
Nanette R. Littman  
Myron Myers  
Elaine Reisman  
Laurel Scheinman  
Muriel Schwartz  
Judith Solomon  
Sonia Strassburger  
Matilda Wolf  
Karen Zeckendorf

#### **Whitney Museum at Equitable Center Volunteers**

Harriet Moss, Coordinator  
Beth Barnett  
Sarah Baxt  
Monique Boyer  
Ruth Branchor  
Marcia Brookler  
Joan Brooks  
Dennis Davis  
Elza Feldman  
Barbara Iavaroni  
Edward Jaffin  
Sharry Kravitz  
Carl Lee  
Mary Sue Morris  
Donna Murray  
Shireen Naderi  
Grace Notovitz  
Honey Reed  
Kathleen Reilly  
Sheri Robbins  
Pauline Romain  
Aggi Roselli  
Wesley Satterfield  
Rashida Schefer  
Noelle Shalforoosh  
Muriel Shapiro  
Sylvia Skolnick  
Dorrit Thomas  
Betty Unger



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